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Eric

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BY DU BARRY



Lovely creams and lotions for summer skin care! Made especially to guard your complexion against dryness . . . help you keep it looking smooth and dewy fresh all summer long!

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Other important Tennis & Golf dates are listed below:
 July 11th-16th—Spring Lake Men's Tennis Tournament at the Bathing and Tennis Club, Spring Lake, New Jersey.
 July 13th—Semi Annual Golf Tournament for St. George Trophy at St. George Golf Club, Bermuda.
 July 15th-23rd—Eastern Clay Court Tennis Championship at Jackson Heights Tennis Club, Jackson Heights, New York.
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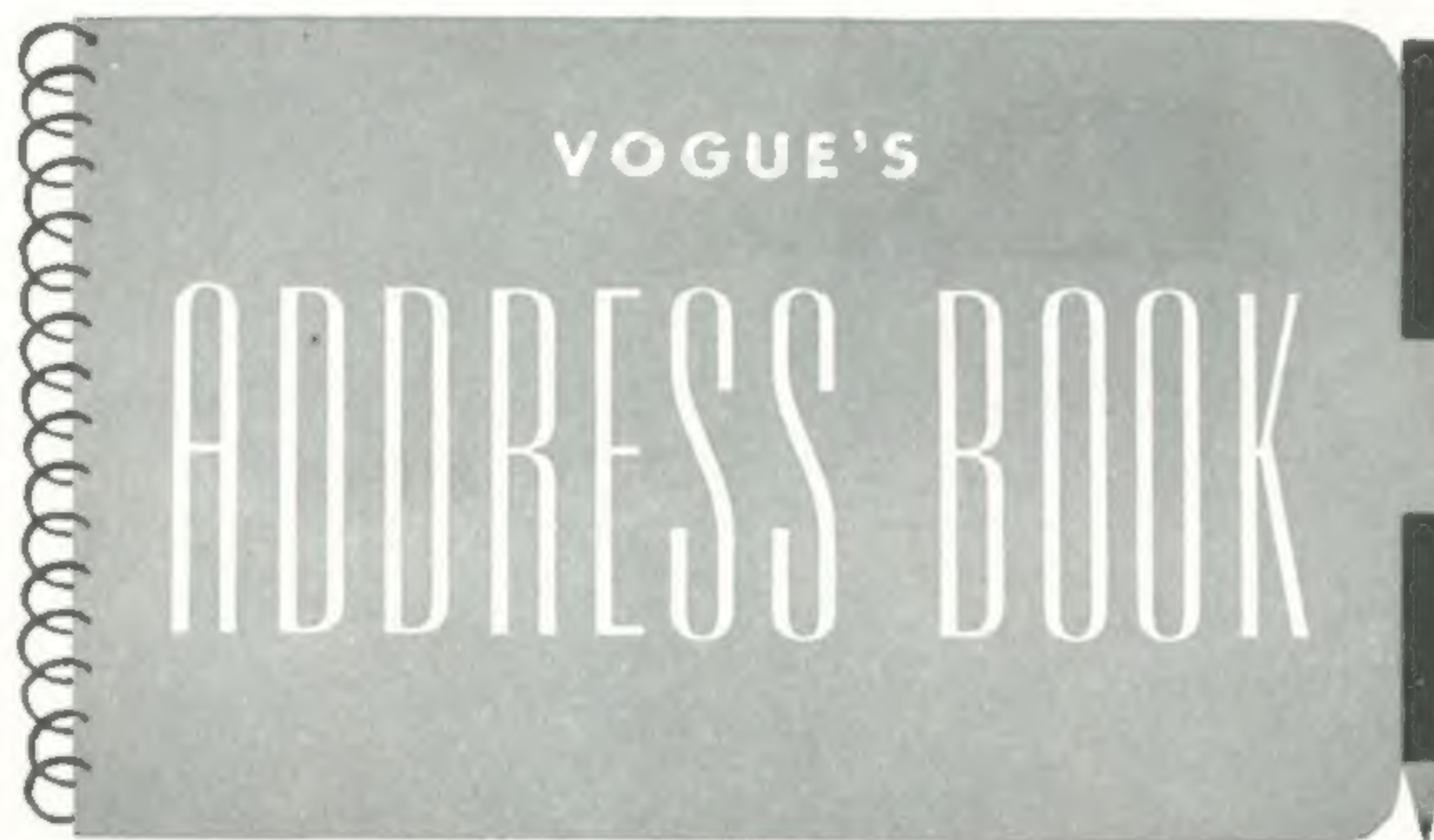


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If you have any suggestions as to the kind of information about the collections that you would like Mrs. Chase to discuss, won't you send them to: The Editors of VOGUE, 420 Lexington Avenue, New York City. (All suggestions will receive careful consideration and, in her talk, Mrs. Chase will touch on as many of them as the broadcast time permits.)

See August 1st VOGUE for
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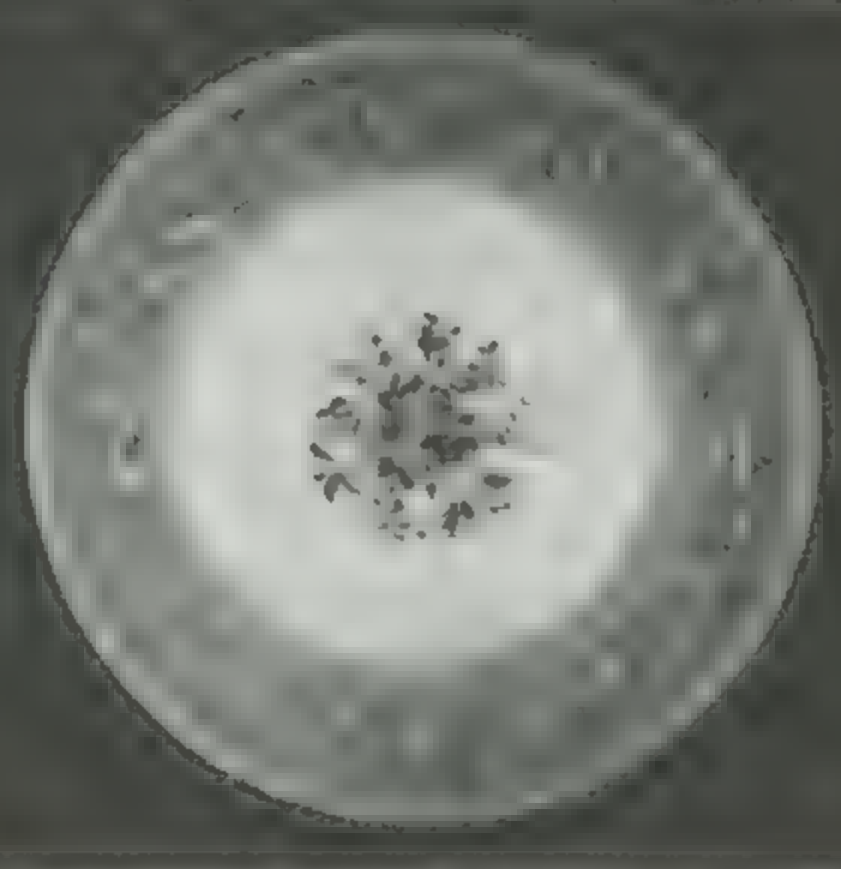
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Bouquets of appreciation continue to arrive for the "Portfolio of Flower Prints", the collection of 25 color engravings selected by the editors of House & Garden from among the masterpieces of The Golden Age of Flower Illustration. Printed on fine, heavy paper, with wide margins, these prints answer the demand for subjects suitable for framing. \$5.00 Postpaid. Send your order to The Condé Nast Publications, Inc., Greenwich, Conn.

VOGUE COVERS THE TOWN**Super service**

New York has everything! And if there is something you want sometime and can't find for yourself, there are people who make it their business to find it for you. Two such people are Helen Merrill and Beverly Davisson, who started their business by taking over friends' gift problems, but soon found themselves carrying out individual orders for everything from toothpicks to yachts.

The gift service is a simple and satisfactory system. You, the client, furnish them with the date (birthday or anniversary or your whole Christmas list), the name, and the type of person to whom the gift is to go, and the amount of money you want to spend. They provide gifts that are unusual and suitable: Sheffield hot-water dishes, planted with little gardens; huge crystal picture-frames, initialed, which they designed themselves; pomander-balls; and Siamese fighting-fish in bowls with glass partitions, to keep the fighters apart.

Their more unexpected things are more fun, though. They had to supply a white baby-grand piano in twenty-four hours. Regulation paint wouldn't dry, so they had it sprayed for the occasion. A client went out of town for a few weeks, and, while she was away, Mrs. Merrill and Mrs. Davisson dismantled her house, inventoried the contents, and moved everything to a new house, superintending the *décor* and buying additional furniture. When the owner returned, she walked into a house, complete from fresh caviar in the ice-box to sachet linings in the lingerie drawers. The firm name is Merrill-Davisson; the telephone number, RHine-lander 4-2148; the address, 164 East Seventy-Second Street, New York.

French and English

French down-stairs and English up-stairs, the Colbert, a new restaurant at 12 East Forty-Ninth Street, is like a combination of two good restaurants abroad—Simpson's in London and Prunier's in Paris. Like Prunier's, the Colbert has a fish bar, where every kind of oyster that lives within shipping distance of New York can be found. There is every other kind of seafood, too, and, while you are eating your oysters or clams, you can watch your next course being broiled on the charcoal stoves.

Running wavily down one side of the room is a sixty-five-foot bar, decorated with a brilliantly coloured arrangement of corals and fish, made by Marianna Von Allesch, who blows the glass. Up-stairs is the English room, with guns hanging on the paneled walls. As at Simpson's, great sides of beef are pushed around on little, heated carts. The food—fish and meat, French and English—is extremely good.

At the galleries

At the WILDENSTEIN GALLERY, the exhibition called "The Great Tradition of French Painting" will be shown all through the summer. This important exhibition, showing the development of French art from the fifteenth century to the end of the nineteenth century, consists of a group of drawings and sculptures, and forty-five paintings, many of which have never been in this country before.

At the REHN GALLERIES, the Twentieth Annual Spring Exhibition will continue all summer, with all-American paintings by Hopper, Speicher, Marsh, and others.

At the MARIE HARRIMAN GALLERY, a show of modern French painting—from Renoir to Derain—will continue all through the summer. This very comprehensive exhibition will include Van Gogh's famous "Roses" and a still life by Cézanne.

French Janet

Janet of France is still entertaining in her full-blown, extravert manner, and still providing good French dinners and luncheons, at her Left Bank Café, at 237 West Fifty-Second Street. Half-restaurateur, half-chanteuse, Janet whisks from table to table, suggesting to you her Chicken au Sherry or her famous onion soup, at the same time singing songs in international French, a home-grown mixture of French, English, and gestures. We gathered from an old playbill on the wall that, during her vaudeville days, Janet was quite a star—in this particular show with Olsen and Johnson, Victor Moore, and James Barton.

During dinner, Kid Cole, playing at the piano, has the Wagnerian habit of pounding out leitmotifs for each of the waiters as they pass by, and for the guests—if the guests inspire him. Adolphe, Janet's partner, mixes cocktails that are as good as any in New York.

Town gossip

Guy Lombardo, who has been helping to keep sweet music alive, is now at the Starlight Roof of the Waldorf....

...Lily Pons will sing at the Lewisohn Stadium on July 17, with her husband, André Kostelanetz, directing the orchestra....

...Also at the Stadium—On July 27 and July 28, the Fokine Ballet will give, among others, Schumann's romantic "Carnaval" and Borodin's whirling "Prince Igor"....

...The Biltmore Roof, with its new Renaissance decorations replacing the Cascades, will have Horace Heidt playing there all summer.

"FLANEUR"

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Le Restaurant Par Excellence, Cuisine Française.
Famous for "Chicken Divan" and special salad.
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Finest vintage wines, and liquors
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Luncheon 55c, 65c, 75c
Vintage Wines
Dinner \$1 and \$1.25

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Smart clientele, deft service, delicious food.
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Dinner 85c, \$1.25

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Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1—Dinner from \$1.50 in the Main Dining Room. Dollar London-Butter-Dinner before theatre in the Bar.

15 East 52nd HENRI Plaza 3-7130
Finest food prepared in the true French manner. Luncheon \$1.50. Dinner from \$1.75. Also à la carte. Famous cocktails from 30c • Parisian cocktail lounge.

THE BLUE BOWL AT 157 EAST 48th ST.
specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25.

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Featuring Kentucky Mint Juleps.
Luncheon from 75c—Dinner from \$1.00 to \$1.50.
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 340 W. 58th St.
Columbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempura Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M. Air Conditioned.

RESTAURANT MAYAN, 16 W. 51st St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrees from 60c, Dinner prix fixe from \$1.50; also à la carte. Comfortably air-conditioned.

GRAND CENTRAL TERMINAL RESTAURANT
and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from \$1.00, à la carte. Delightfully air-conditioned.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th St. Smart but informal. Plaza Room—club breakfast 60c, luncheon from 75c, dinner from \$1.00, cocktails from 25c. Old New York Room—luncheon from 75c, dinner from \$1.00, Cocktail lounge. Cocktails from 25c. All rooms comfortably air-conditioned.

CAFE LOUIS XIV—15 W. 49th St., Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix Fixe Luncheon \$1.50, Pre-Theatre Dinner \$2.00, also à la carte. Music. 5 minutes from theatre district. Comfortably air-conditioned.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180)
French cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connoisseurs". Lunch from \$1.00. Dinner from \$2.00. Closed Sundays.

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THE GOURMET'S GUIDE

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Entertainment during supper.

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Remember Jimmy?) Luncheon, cocktails, dinner, supper. Entertainment during supper. "Chicken Tetrazzini". Air conditioned. 39 E. 49th St. EL 5-8960

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A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from \$1.25. Also à la carte. Open air Marine garden.

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LAFAYETTE—9th St. at University Place. Renowned for French Cuisine since 1883. Prix Fixe Luncheon and Dinner. Also A La Carte. Good wines. Dinner music. Also French Café.

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CHEZ MARIE—129 East 47th Street
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LARUE—45 East 58th Street. VOI. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper—Air Conditioned to your comfort—Eddie Davis' orchestra alternating with Joseph Smith's orchestra.

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THE STAR AND CRESCENT—In the Turkish Pavilion on Market St. Authentic Turkish cuisine in a romantic setting. Famous Turkish apéritif—"Hon's milk". Lunch 85c. Dinner \$1.25 and à la carte.

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WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

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715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, \$1. to \$1.50.

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THE TOWER INN (2 miles east of Amsterdam on Route 5, Mohawk Turnpike). Noted for thick steaks and chops, broiled over the coals. Southern chicken, fresh vegetables, crisp salads. Restful surroundings.

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CURTIS HOUSE, Woodbury—On Route 6, 20 mi. N. of Danbury. Famous Colonial Inn since 1754. Onion soup au gratin, charcoal broiled steak, flaky chicken pie, salad bowl, cocktails. Rooms furnished with antiques in 18th Century atmosphere.

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and his

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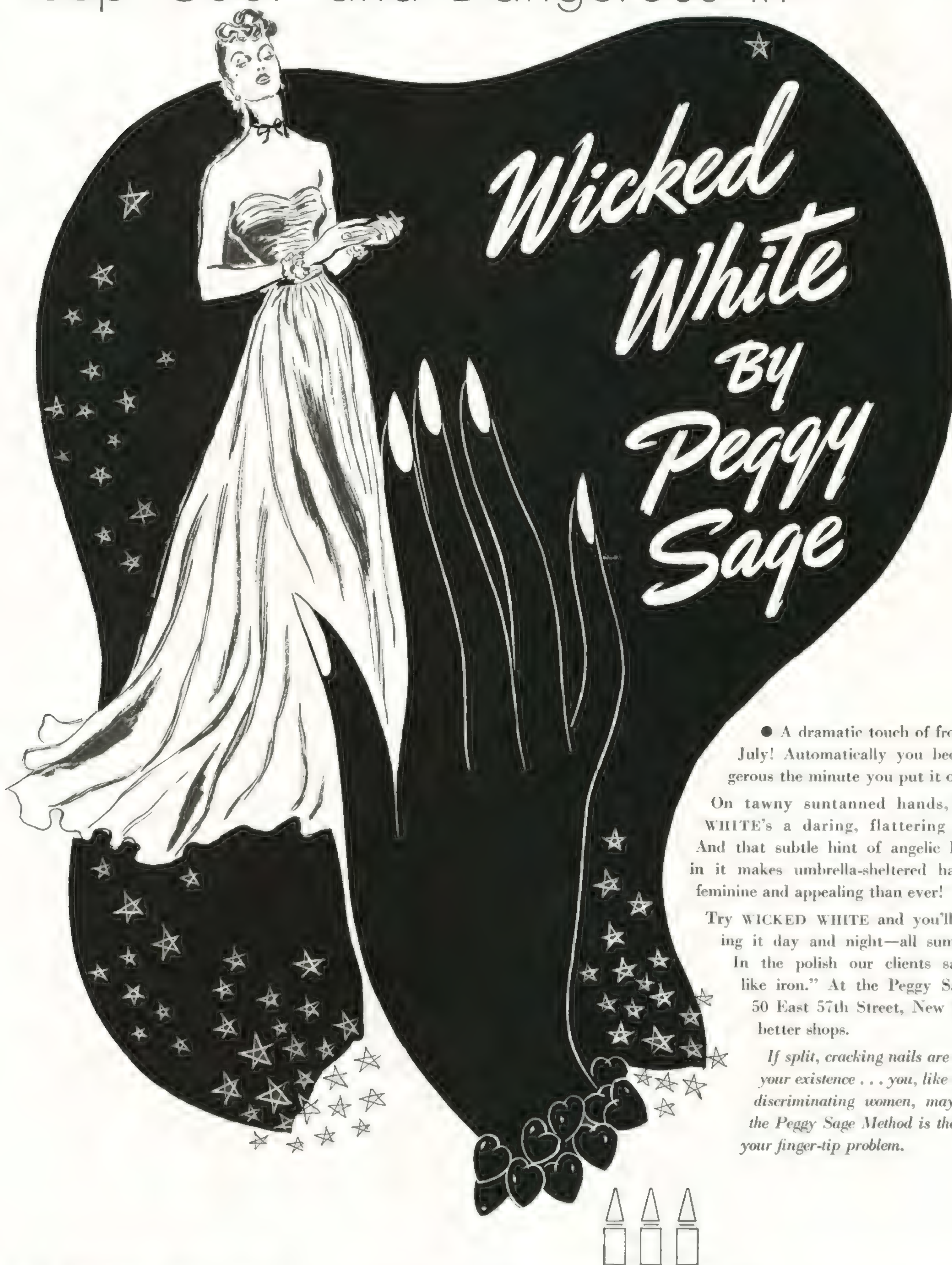
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Incorporating Vanity Fair

July 15, 1939

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Newer than nudity on the beach
—Heim's cover-up costumes of
wool jersey. First: jacket, long
shorts, high sock-shoes. Second:
pirate pants, muffled jacket

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Vogue's-eye view of Midsummer



Maybe it (the heat) is all mental. Maybe it's all physical. This issue is out to meet both contingencies. To cool your brow and to take your mind off the heat, it suggests: That you wield the gingham fan above. That you lift the spirit with the greatest aesthetic treat in America, the Fair's Old Masters exhibit, while you lower your temperature in its windowless, fan-cooled building. That you chuckle (fun always makes you Forget) over Hendrik Van Loon's imagined jam-session between del Sarto and Vermeer. That you take yourself to the Berkshire Music Festival, where, the weatherman swears, August temperatures average 62°. That you pilfer some of Nassau's picnic and buffet ideas for your own terrace. That you dance in tulle, dine in gingham, play tennis in brief skirts, keep your cosmetics on ice, and follow all the other Fahrenheit-foolers under "Whew, but it's hot." Finally, that you think of your first autumn dress...eventually the thermometer will drop, drop...

Masterpieces of Art at the World's Fair

*An appreciation of this
balanced and extraordinary collection*

By Frank Crowninshield

WHEN the World's Fair first opened, the whisper was pretty generally heard that it evinced too great an interest in commerce and too small a concern with taste. But, five weeks later, with the opening there of the exhibition called "Masterpieces of Art," the Fair became, suddenly and a little as if by magic, the æsthetic centre of New York.

For "Masterpieces of Art" is the most impressive, important, and carefully selected exhibition of Old Masters ever to be seen in New York. The paintings and sculptures in it, four hundred and twenty in all, represent the greatest schools and epochs of European painting. They are all of an extremely high order, and range, historically, from the beginning of the fourteenth century to the death of Goya and David, the last of the great Old Masters. The canvases were meticulously gathered together, during a year of travel and research, by Dr. William R. Valentiner, of the Detroit Institute of Arts, who brought to so exacting a task an extraordinary scholarship, knowledge, and taste.

It was only with the cooperation of six foreign Governments and of the notable museums and private collectors in Europe and America that so important a group of masterpieces could have been assembled. They have come to New York from Italy, France, Belgium, England, Holland, and from various museums and collections in America.

The paintings, which are shown in twenty-five small galleries, are skilfully grouped and hung, and—a rare thing in such exhibitions—beautifully, and individually, lighted. The Louvre alone has contributed eight masterpieces—by Clouet, Poussin, Lorrain, Le Nain, Watteau, Fragonard, Chardin, and David. The Rijksmuseum, in Holland, has loaned canvases (never before seen in America) by Vermeer, Ruysdael, Maes, De Hooch, and Van Ostade, while the National Gallery in London has lent the most amazing of all English portraits, a group of enchanting young children, by Hogarth.

A remarkable feature of the show is that certain masters—Dürer, El Greco, Goya, Rubens, Titian, Van Dyck, and Franz Hals, among them—have been allotted separate rooms. To enter, for example, a mysteriously lighted gallery and be confronted by nineteen magnificent Rembrandts—all selected by the highest of Rembrandt authorities, and many of them never before seen in America—is a truly overpowering experience.

For the World's Fair, for New York, for America as a whole—especially in these days of war, anxiety, unemployment, and unrest—the privilege of seeing so much beauty has been a bit of great good fortune. It will certainly hearten one's spirit and morale to visit these masterpieces at the Fair. Two of the most benign and solacing Madonnas there will, in particular, conduce to a greater peace of mind—first, the grey-eyed and heart-breaking Virgin and Child by Filippo Lippi; and, second, that matchless little masterpiece of early Flemish painting, Jan Van Eyck's serene and red-robed Mother, a canvas which has come to us—somewhat remotely and amazingly—from Melbourne in Australia.



FROM THE WILLIAM H. THOMPSON COLLECTION

CONDY NAST ENGRAVING

Portrait of the artist's wife, by : Andrea del Sarto



FROM THE RIJKSMUSEUM

CONTE NAST, ENGRAVING

The Milk-Maid, by Jan Vermeer of Delft



ONCE NAST IN HAVING

FROM THE LOUVRE

Le Bénédicité, by Jean Chardin



FROM THE EDWARD S. HARKNESS COLLECTION

CONDE NAST ENGRAVING

The Drummond Children, by Sir Henry Raeburn

BEHIND THESE CANVASES

By Hendrik Willem Van Loon

Subtle reflections on del Sarto, Vermeer, Chardin, and Raeburn, whose work appears on the four preceding pages

IT is only in a Hollywood version of the past that Andrea del Sarto and Jan Vermeer could have met, for Andrea had been in his grave a hundred years before his Dutch colleague saw the light of day. This is a pity, for I would dearly have liked to arrange a meeting between these two great artists, one of whom was able to walk out on the King of France because he had to see his Florentine lady-love, while the other departed this life leaving unto his lamenting widow eight lovely children, twenty-six unsold and unsigned pictures, and a baker's bill of several hundred guilders, which has remained unpaid until this day.

What would they have said unto each other? They were both of them excellent craftsmen, Vermeer even attaining the dignity of a Chairman of the Painters' Guild of Delft (then only very recently separated from the Guild of the Wooden Shoemakers), and very likely, as so often happens when men of that sort meet, they would have indulged in a happy jam session. Jan would have tried his hand at Italian Madonnas, while Andrea experimented with Dutch housewives. And in the evening, the son of the Florentine tailor would have entertained his friend with a glass of Tuscany wine, and the man from Delftland would have reciprocated with a stone jar of the sour beer of his native country. And then they would have bade each other a most courteous farewell. And, in their separate ways, they were two of the truly great craftsmen of their time.

Poor Jan would have gone back to his faithful Catherine to listen to her latest encounter with the sheriff, who had threatened to come back the next morning and remove every stick of furniture—"all that painting stuff included!"—as if, so Jan could well have consoled himself, the poor bailiff would have been able to sell what he himself was not even able to give away! But Andrea would have returned to his beautiful Lucrezia, whom he loved so passionately that, for her sake, he misappropriated the funds which His Majesty had entrusted to his care.

The Florentines, of course, laid no claim to that political independence which was the pride of the citizens of the Low Countries. By the time Andrea del Sarto was born, the descendants of the old Medico, who had laid the foundations of this famous Tuscan dynasty, had

become a myth, except for the name he had bestowed upon his family and the three gilded pills which the Medici proudly displayed on their coat of arms as their professional trade-mark. But in the year 1531, it was no longer necessary to cater to the prejudices of the masses by an ostentatious display of that great and glorious democratic virtue which sees in the artist nothing but a rather misguided young man who, with the proper training, might have made an excellent bookkeeper or sales agent. Andrea was only five years old when Lorenzo died, but the successors of "the Magnificent," while lacking in his personal talents, were now rapidly rising to ducal and grand-ducal proportions, and they knew that nothing pleased their subjects quite so much as a Court that should in every way out-glamour the rival establishments maintained by those French potentates who now coveted the daughters (and the riches) of this successful family of Tuscany wool-carders and money-lenders.

Hence that city of Florence fills the hearts of all those fortunate enough to behold this *Città dei Fiori* (not to be confused with our own *Città del Fiorello*) with a faint nostalgia for a time when such outbursts of civic pride and grandeur were still possible. And it was against this background of a life being lived *molto con fuoco* and in this era of mighty adventure and mightier intrigue—in this period of ferocious gangsterism and even more ferocious piety—it was in this most curious age, when a mere Medicean commercial agent could bestow his name upon an entire continent and when a Machiavelli could advocate Italian unity under a Medicean prince, that Andrea del Sarto worked and lived and loved.

I stress the latter point, for we owe some of his most important work to his obsession for the wife of the hat merchant of the Via San Gallo, who, after the demise of her husband, Carlo Recanati, became his own spouse and for the love of whom he juggled the funds entrusted to him by Francis I.

But what were a few pilfered gold pieces compared to the work which this great master could turn out with such technical perfection that many felt him to be the legitimate successor of that great Leonardo, who recently had returned to the scene of his earliest activities and who once more (from 1503 until 1506) had honoured the Tuscan capital with his presence? (Continued on page 72)





White tulle, sequin-frosted

Above: For Tennis Week parties at Newport, for débutante parties on Long Island, the fresh, dewy-eyed sweetness of white tulle, salted with sequins. It's a Titania sort of dress. Best; Marshall Field; Neiman-Marcus, Dallas

Opposite: A débutante's dream dress...many layers of white tulle, and little white sequin beads. Very photogenic...its enveloping fichu, its strapless bodice, and its tiny, boned waist-line. Bonwit Teller; I. Magnin, California

ANDRÉ DE DIÈNES



In the garden of the Modern Art Museum's new home—a garden devoted to sculpture—stands Zorach's "Mother and Child." Studying it, a visitor in a green-and-red tweed coat. Saks-Fifth Avenue, New York and Chicago

NEW TWEEDS VISIT THE MUSEUM OF MODERN ART

Opposite—Lachaise's bronze nude, one of the great sculptures in the Modern Museum's new garden. Studying it, one girl in a heather-and-green jacket, green skirt; Peck and Peck. The second girl in a pink-and-blue jacket and blue wool dress. Hattie Carnegie, Ready-to-Wear; I. Magnin, San Francisco and Los Angeles





LELONG teams black and pink—tight black lace jacket, full pink satin skirt—for a dress to buy now and keep on wearing through autumn. CHANEL turns black lace and tulle into a midsummer-and-on dress—the apron worn backward like a bustle. (Both: Bergdorf Goodman)



VIONNET puts black with pink—slashing the bodice of a black chiffon-and-satin dress to show a pink chiffon slip. (Henri Bendel)

Summer black from Paris



HENRI BENDEL



ANDRE DREYER

MILGRIM; I. MAGNIN, CALIFORNIA. JEWELS: TRABERT AND HOFFER-MAUBOUSSIN

2

FROM THIS DAY FORWARD

1. You'd wear it on one of those first prophetically cool days in late summer—this Lanvin dress of grey crêpe. (Long lines of pleats make it complimentary to a size 20.) For informal dining at the Fair, you might add the silver fox jacket—or save it for autumn.

2. This is the sort of dress that'll be our first step toward autumn. It's of black rayon crêpe, with fullness caught in a draw-string neck-line, released to make cartridge-pleated fullness at the back of the skirt. With it, an Agnès hat of soft grey felt with a bow-be-sprinkled snood; frosty jewels alight with diamonds and star sapphires.

3. Another forward-looking dress of black silk crêpe. Again, there's that back fullness—achieved this time by shirring. Belt and neck-binding are of black velvet ribbon. In the autumn, you might wear a black velvet hat. Right now, the black-banded white grosgrain hat in the photograph looks cool as snow.

4. You'll finish off one season and launch another in this dress of wine-red crêpe, the bodice closely fitted to a point in front. (Accenting, of course, the modelled bosom, 1829 waist, and gently curved hips of the current Ideal Silhouette.) The hat with it is a flattering bit of curled ostrich feathers, dark red and beige, and there's a swirl of face-veil.



JAY-THORPE



JAY-THORPE

MUSIC IN THE BERKSHIRES

Howard Taubman describes
the informal life at the
Boston Symphony Outdoor Festival



CONDUCTOR SERGEI KOUSSEVITZKY (LEFT) AT REHEARSAL

SCHAAL-PIX

JUST as New England as pumpkin pie is the Berkshire Symphonic Festival at Stockbridge, Massachusetts. There the Boston Symphony Orchestra, led by great, stalwart Dr. Koussevitzky, plays six performances in August under a grey, fan-shaped music shed at Tanglewood, the spacious estate where Nathaniel Hawthorne once lived. The whole Festival is as American as the two-party system, and as heart-warming as Salzburg.

You may think back to delicious Salzburg *Würstl*, to the *Festspielhaus*, with the mountainside beginning its abrupt ascent directly behind it, to the narrow streets in the old part of the town, where the eaves of houses on opposite sides of the street meet each other like the friendly branches of neighbouring oaks, and to the grey-walled, whitewashed halls of the house where a little fellow named Wolfgang Amadeus Mozart was born. Salzburg was quaint Old World, and it filled you with a nostalgic warmth. But Tanglewood has a tingling pulse, with the sweep and audacity of the New World; there is a lift in a place and a people whose eyes seem to range boldly to the future.

Waitresses, bus-boys, and chefs go to the concerts in the Berkshires, and some hotels close their dining-rooms early so that they may get there on time. In Salzburg, the townsfolk used to line up outside the *Festspielhaus*, just as they do in front of Grauman's Chinese Theatre in Hollywood, to watch the celebrities enter; only the Burgomaster and a few local dignitaries heard the performances. The Salzburg Festival was for the Toscanini worshippers, the Mozart devotees and the foot-loose and wealthy citizens of the world who liked to be where excitement was thick. The Berkshire Festival, like the Gettysburg Address, is of, by, and for the community.

When Koussevitzky enters on the platform, with his slow, measured gait, he looks as if he were in a solemn, mediæval procession, except that he wears white tie and tails. But the moment he begins to conduct, his shoulders are thrust back, his body is tense, his face becomes crimson; it is as if he were himself physically operating every one of the hundred instruments in his band. Salzburg or Bayreuth never had an orchestra to match the Boston Symphony, now the greatest orchestra in America, and Sergei Koussevitzky is perhaps the length of a baton behind Toscanini. At Salzburg, two thousand men and women stood for ten minutes after a concert and cheered Toscanini. In the Berkshires, more than six thousand men, women, and children remained and shouted for half an hour at the end of last year's Festival.

Salzburg had its Mozart, the Berkshires have Tanglewood—Nathaniel Hawthorne's home for several happy years. In the early

1850's, he wandered along the wooded height and down the paths that paralleled the stream on its way to Lake Makheenas. There is a great clearing now on Tanglewood's high plateau, but the woods are still thick along the grounds that fall away suddenly to the lake. The big house—where “the mild, shy, gentle, melancholic, exceedingly sensitive, and not very forcible man” (as Hawthorne wrote of himself while at Tanglewood) romped with the children and told them the tales that grew into *The Wonder-Book*—is now the ground superintendent's home and, at Festival time, headquarters for press and first aid. The serenity of Tanglewood and the breadth of the good American landscape, “rough, broken, rugged, headlong Berkshire,” quickened Hawthorne's imagination, and he wrote *The House of Seven Gables* there, as well as *The Wonder-Book*. Later, fondly, he gave the estate its bit of immortality with *Tanglewood Tales*.

Covering an acre and a half, the music shed dominates the height. It is open at the sides, delicately poised on the lean shanks of bare steel girders; it has the grace and calm strength of Beethoven's “Pastoral” Symphony. From the closely shaved lawn, the visitor looks out on a dramatic vista of mountains: Hawthorne spoke of them as “the mighty hills of Berkshire.” There is a formal English garden, with hedges of hemlock and pine fastidiously cropped, and a fountain plays in the centre. But it is still America, for beside the garden, there is a canvas tent under which the ladies of the Thursday Morning Club of Great Barrington, Massachusetts, sell ham and Swiss cheese sandwiches, orangeade and soda pop.

Festival time raises the beat of every one's pulse in the Berkshires. For the Festival is a communal enterprise, with no Ministry of Fine Art and no State Treasury to organize and maintain it. Committees have been meeting all winter and spring for the sixth holding of the Festival next month. Volunteers have been selling subscriptions; volunteers have tended the gardens; volunteers will serve as ushers and will take charge of parking. At the moment, volunteers are overseeing the grading of roads.

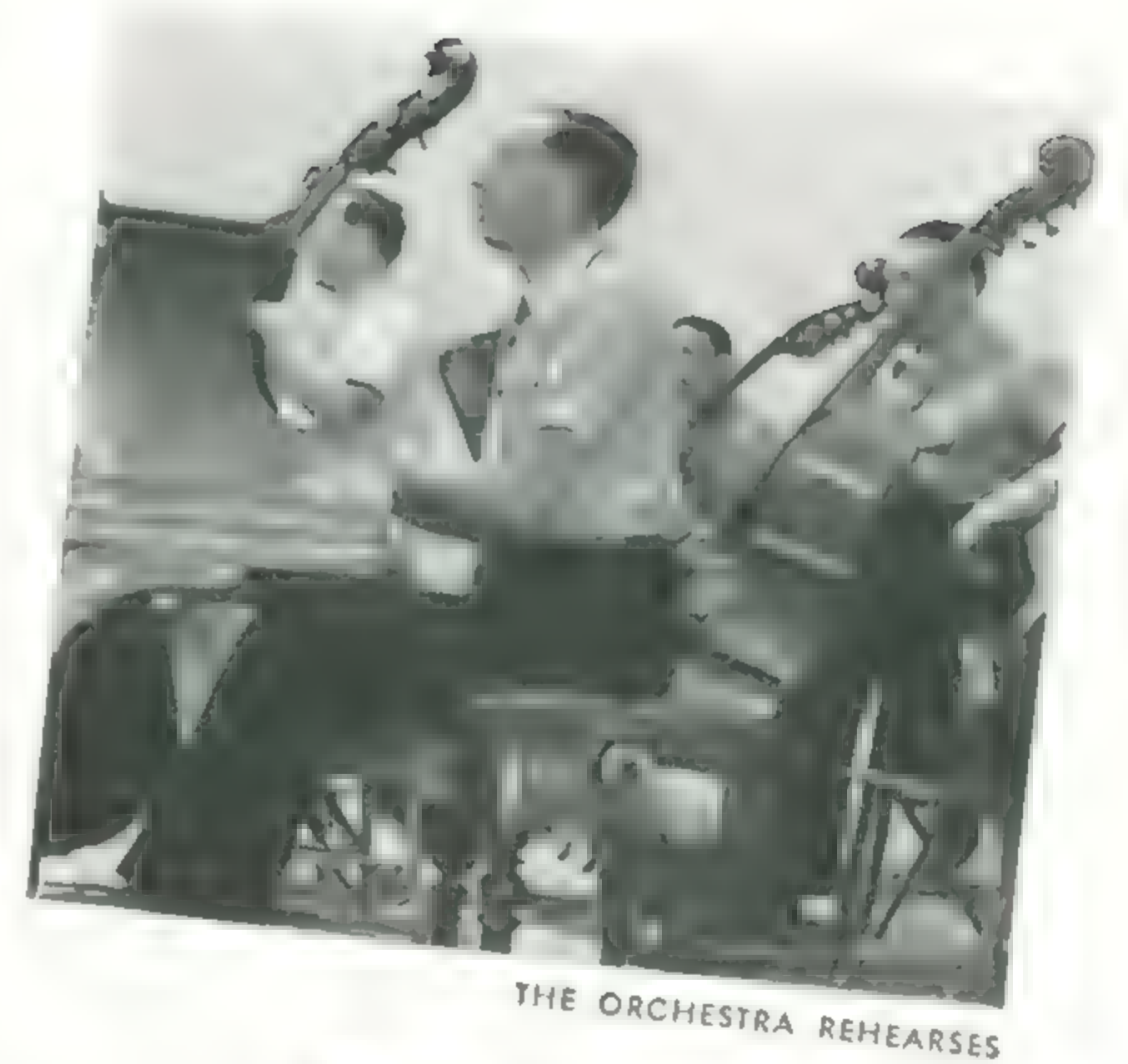
The Berkshire Festival people do not go wrong twice the same way. Last year, the parking area became soft after a heavy rain, and some limousines were stuck like flies on flypaper. It won't happen this August. Even last year, there was a remedy at hand, for the Berkshire Festival was in New England. After a downpour, a canny Yankee farmer drove up to the Festival grounds in his tractor. “Reckoned,” he said, “folks would git stuck in the mud; kin haul 'em out fer a dollar a piece.” But this was not a Festival where you could gouge the customer. The Festival management paid the farmer a flat rate for the tractor's use.

Volunteers draw up a list of inns, tourist houses, and eating places, all prices stated. A stranger in the Berkshires can obtain advice as to where to stay; wherever he goes he will have hot water, electric light, and bath. You recall your hopeless wanderings the first day in Salzburg. You remember that, in despair, you finally took a room that looked like a blocked capital I, that you didn't know it was morning because your room was so dark, and that you gashed your chin as you shaved with cold water in the gloom. You remember that you spent the next day hunting for another room and landed a prize in a *Gasthof* that was only two hundred years old; that there was no bath, and the washroom was on another landing; and that you paid five shillings a day extra because its window looked out on the grave of Mozart's sister.

The Berkshire fête has accumulated a reservoir of tradition. The veterans at the sixth Festival in the first fortnight of this August can conjure up past Festivals. The first, in 1931, was held in a horse-show ring on an estate in the village of Interlaken. It was suggested by the late Henry Hadley, who conducted a pick-up orchestra, with two thousand listeners sitting on rough benches under the stars. A canvas tent, set up as rain insurance in 1935, saved the final concert that year when a deluge soaked the horse-show ring. The Festival acquired the cooperation of Dr. Koussevitzky and the Boston Symphony in 1936, and it took place at another estate. Then Tanglewood was deeded to the Boston Symphony in 1937 on condition that it play at the Festival each year.

Most of all, veterans will talk of the night of the storm, as Noah and his crew must have reminisced. The Boston Symphony was playing under a huge circus tent to five thousand people. As Koussevitzky began “The Siegfried Idyl,” the storm broke. While the rain poured in at the sides, people huddled toward the heart of the tent. A leak developed, rain pouring in on the box-holders. Streaks of lightning lit up the faces. The thunder blotted out Wagner. Koussevitzky stopped, tried again, and then stopped. There was a long wait. In the rear of the tent, a group of young people began singing college songs. Afraid of panic, Dr. Koussevitzky came out to conduct “The Ride of the Valkyries.” Never will this savage, elemental music be heard again in such a setting. As the Valkyrs' wild horses whinnied fiercely in the strings, as the defiant calls of the heroic maidens poured from the brasses, the rain, the lightning, the thunder set the stage.

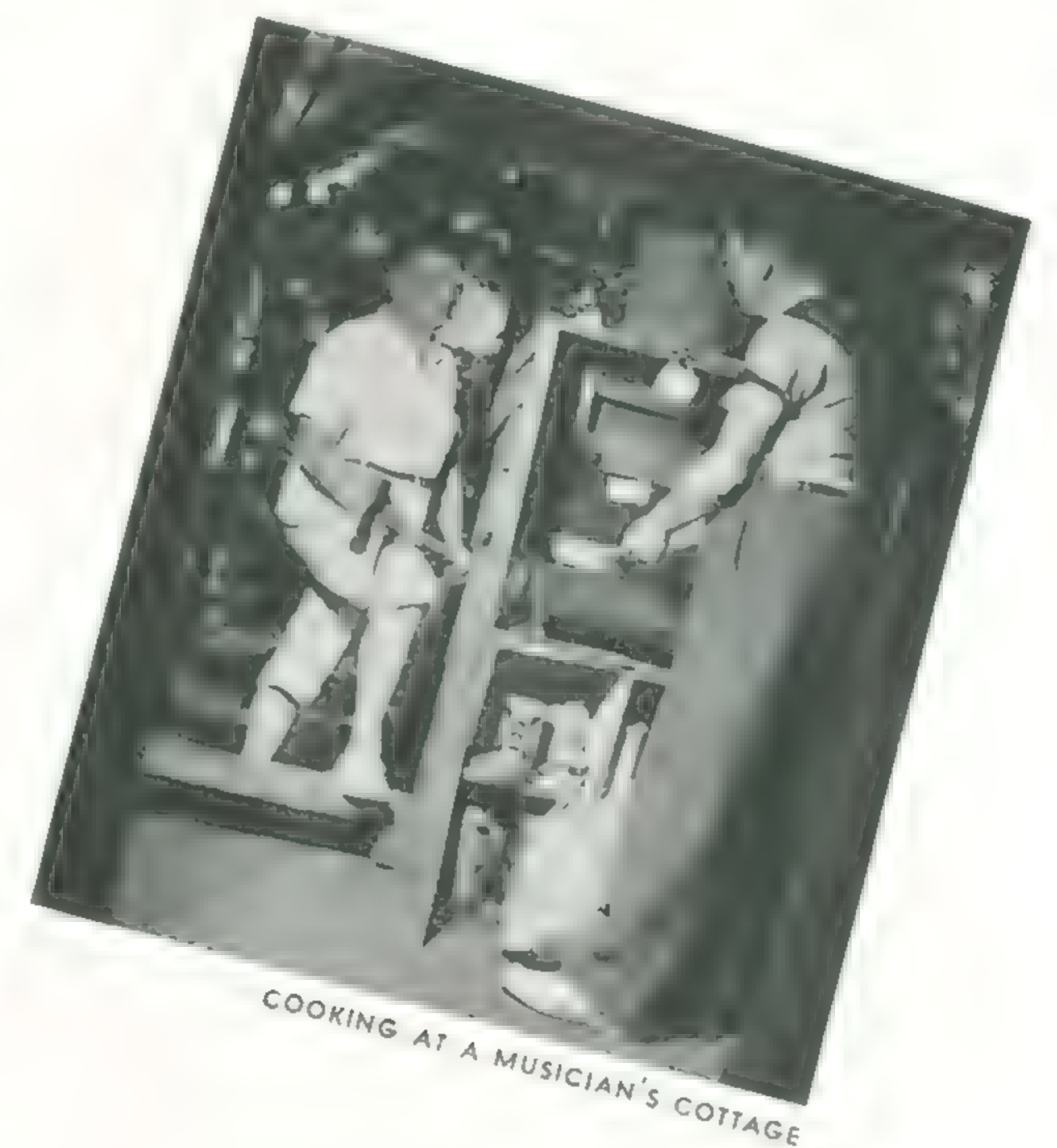
At last, the rain stopped. The concert was finished. Beautifully gowned women waded through the mud in bare feet, carrying their spattered shoes. (Continued on page 73)



THE ORCHESTRA REHEARSES



HEADQUARTERS: HAWTHORNE'S OLD HOME



COOKING AT A MUSICIAN'S COTTAGE



DANCE IN CHIFFON...

Dance through a summer night in a tiny-waisted, fern-printed dress of beige and soft yellow chiffon. Great, cool fronds reach out over it. Beige velvet bands the bodice. (To wear that full skirt, your girdle must not fetter your hips too firmly.) From Bergdorf Goodman



ANDRE DURST

DANCE IN A CRINOLINE

Dance through a summer night in a queenly crinoline of pale blue net, with a deep frou of ruching. It is adapted from one of a collection by Norman Hartnell, who designs for Queen Elizabeth. Here it's worn by Miss Margaret Vynar, the English beauty. Franklin Simon



SHE IS DRESSED BY HER FAMOUS MOTHER



HER DACHSHUND, "NUTS," HAS A SHOCKING-PINK COLLAR



SHE DRIVES A "BABY TALBOT" TO HER MOTHER'S SHOP

Gogo Schiaparelli —

SHE HUNTS IN ENGLAND—WITH THE PYCHLEY HOUNDS

NEPO





NEPO

SHE RIDES SIDE-SADDLE



SHE SUMMERS IN MONTE CARLO



SHE SKIS AT SESTRIÈRES

International Débutante

HER first words were English—spoken in New York where she was born. Naturally, she picked up Italian from her mother—the famous designer, Elsa Schiaparelli. Later, she perfected it by studying in Rome while visiting her grandmother. She couldn't avoid speaking French, since she lived in Paris a good part of her childhood. Then there was school in England, school in Switzerland, and a winter in Munich learning German. Even with all these languages at the end of her tongue, she isn't exactly a chatterbox.

She is a mixture of Italian and Polish. She has quite light blue eyes and a skin like one of those dark, duvetine-like peaches. She always looks as if she were about to blush, a threat that often comes true much against her sophisticated will.

Her real name is Mariza—but she has always referred to herself since babyhood as “Gogo.” And the restless sound of her nickname so far fits her life. Sometimes she is in Paris in her mother's new house, sometimes in her mother's London house, where she lives with a chaperon. After winter sports in Sestrières, she went down to Morocco with her mother, then for Easter to the Hon. Mrs. Reginald Fellowes' villa at Cap Martin, then on to Monte Carlo. At nineteen, she has been everywhere—yet she is anything but blasé.

She likes to be the last to leave a débutante party; likes to sit for hours in a night-club; likes to sleep until noon—unless she is at a sports place, where she will go to bed at nine p.m. and get up almost at daylight. She wins cups at skiing, and there is no *chichi* about her costume—old sweat-shirts, no make-up, racing ski pants. She rides well, hunts in England with the Pytchley, riding side-saddle and taking her falls with the best. In Paris, she spends hours a day with a severe riding-master, perfecting her side-saddle seat. She swims, she plays golf.

She likes clothes—mildly, but she doesn't like to talk about them. She is tiny, practically hipless, and wears perfectly the type of clothes her mother designs. She is seldom seen in her mother's shop, preferring to choose her clothes during the lunch hour when the salons are empty. She has no love of trick jewels—or of any jewels for that matter.

She is extremely popular with her own generation—both boys and girls. In England, her popularity practically comes up to American glamour-girl standards. She would probably feel perfectly at home in any American younger group, as her international education seems to have given her an easy informality, rather than a sophisticated veneer.

The young daughter of
Madame Schiaparelli, designer,
leads a life as lively
as her nickname, “Gogo”



RADIAL PRESS

MADAME SCHIAPARELLI AND HER DAUGHTER, GOGO, ON THE RIVIERA

What about me?

...asks the older woman

“DEAR VOGUE,” writes one of our older admirers, “why don’t you give us older, mature women more place in your magazine? I love to buy Vogue. I love to look at the beautiful clothes, but...there is always a but when I close the magazine. Why get excited over this dress or that, when the models you select all have sylph figures?”

“Hundreds of us are proud of years that have taught us discretion, and we want our clothes to be suitable. You say, in the article entitled, ‘Young for Her Years’ (February 15 Vogue), that the older woman is the Woman of the Hour. If this is so (and we like to believe it), can’t you devote more pages to real honest figures of women from forty on up past sixty? It would be better than flaming youth before our eyes—we know that will never come again. Give us reality...not disillusion.”

Vogue’s reply to such letters may interest you, if you are no longer as young as you once were. There is no age limit to the usefulness of Vogue, any more than there is an age limit to most sound fashions. If you will give each page your mature reflection, you will discover that Vogue fairly bristles with ideas for your wardrobe...ideas you can adopt immediately, from the shops...other ideas you can adapt to your own purposes.

Frequently we do devote special pages to heavier figures. But don’t forget that many older women can wear size 18 or 20...and that the clothes we show on young figures usually come in those sizes. Naturally you must look twice to determine the suitability of a dress for your figure. Any woman, any age, must. If an older woman has a young figure (as so many have, these days) she can wear dresses like those with the new Paris addenda about the hips, on pages 40-41.

Mull over this issue of Vogue. You will cull the following suggestions, supremely suited to the well-dressed older woman:

Long fur stoles are back for autumn. Give thanks for their length and dignity. Plan to have one. Perhaps it does take a young thing to wear that cherry-red fox opposite, but take refuge in the thought of mink or sable or broadtail (August 1 Vogue will show you a broadtail stole and muff).

Then glance at the Lanvin dress on page 28. Grey crêpe...soft, kind. Long lines of pleating. Pleated sleeves, falling gracefully over the elbow. V neck-line, flattering your neck. A perfect dress for an older woman. And it is custom-made to your order at Henri Bendel. For your summer evening dress, what could be more charming than the fern-printed chiffon dress on page 32? Bergdorf Goodman will make it to your order.

If you’re thinking of a suit for autumn, the brown wool on page 59 should catch your eye...with that straight, seven-eighths coat, the V neck-line of the beaver collar, the simply cut dress, the skirt flaring just enough to offset hips and not hike under at the back. (It comes in sizes up to 44.) You can’t overlook the dignity of the shoe with which it is shown, either. And on page 58, the grey suit and the sane-heeled opera pump both have that well-cut, well-bred look that will please every woman in search of wearable classics. If you love sports clothes, be grateful for the new and flattering length of the two tweed jackets on page 51, from Bermuda. The first is a separate plaid jacket, the second has its own skirt, so well designed that it’s good for hips or no hips.

Young-yet-dignified—as much so as any woman could wish—is that white straw platter-hat with the single pink moss-rose, shown on page 38. (Continued on page 74)

Opposite: Stoles—those gracious, sinuous fur-pieces beloved by our mothers—are back. We *and* our mothers will wear them again, with tremendous distinction. Notice this rich, tawny fur—it’s the new cherry-red silver fox. (The black hairs of silver fox are lightly bleached; the tips remain silver.) See how Turkish the beige silk jersey dress looks, with its twisted-under hem, its gold-embroidered flannel jacket. Stole from Revillon. Costume from Mano





**Red field-flowers flourish
on a natural straw hat,
its crown open to the sky. Henri Bendel**



**Green straw and blue grosgrain
for a large hat. Lilly Daché;
Ransohoffs, San Francisco**



**Loud-checked gingham makes a hat
that's a perfect foil for a
white dress. Lilly Daché; Marshall Field**

Helena Rubinstein's "Sporting Pink" lipstick in all pictures



**A pink cabbage-rose crowns
a brim of two-colour straw.
Saks-Fifth Avenue**

HATS BRIGHT, DRESSES WHITE



Brilliant flowers dangle on the streamers of this straw hat, worn with a white dress. Florence Reichman



A pink moss-rose languishes on the crown of a platter-hat. Underbrim of velvet. Bergdorf Goodman



Straight pink flower clusters pile high on the crown of this burnt straw hat. John-Frederics



Red grosgrain and blue organdie are the fireworks of this skimmer of white straw. John-Frederics; L. S. Ayres, Indianapolis

PHOTOGRAPHS ON THESE TWO PAGES BY ANDRE DUNST



Miss Diana Blythe Barrymore in a pale blue Leghorn with dark blue streamers. Bergdorf Goodman



SCHIAPARELLI pulls down over the hips a new long jacket...then surprises us with wide tucks on the navy-blue wool skirt. Cinnamon jacket, dipping in front. Imported by Jay-Thorpe

SCHIAPARELLI further amplifies the hip theme, draping a bias skirt to look like a graceful diagonal peplum; of black brocaded crêpe. Her black net visor hat is at Bergdorf Goodman

BALENCIAGA rivets attention on hip-bones, with black astrakhan bow-knots poised over horizontal drapery. The fullness of this black wool coat-dress falls from these same hip-bones



ALIX plasters a tight yoke around your hips and curves it up in front. The skirt fullness falls at the back from cartridge pleats. A wine-coloured jersey dress; imported by Marshall Field

ALIX dares wide, stand-out panniers over your hips...in a dress of navy-blue brocaded silk. Notice: longer skirt to compensate; fullness in front; simple bodice; and quite new sleeves

PARIS HIGH-LIGHTS HIPS

The primitive town in Provence, which artists, ever since Renoir, have wisely made their own

CAGNES, FRANCE:



THE LOVELY OLD SQUARE—THE CORE OF VILLAGE LIFE

EVER since the days of Renoir, to whom the discovery of Cagnes is attributed, artists have been going to this little village on the Mediterranean, set on a high hill between Nice and Cannes, about a mile from the sea. Built around a fourteenth-century castle, crowded against its walls, Cagnes clings to its hilltop, among the ancient groves of lemon-trees.

The view is superb: the shore curves cleanly to the Estérel, to the west, with the sea, like a brilliant stone, cut to fit. The light is clear and steady—a painter's dream. Modigliani lived in Cagnes; Matisse and Derain came often, to visit; Renoir settled here, not for the landscape, but for the unchanging light from a sky that is always cloudless. Renoir's house, his tangled garden, and his magnificent studio are shown to every one who comes to Cagnes.

It isn't a transient village, or the place for a three weeks' vacation. Most of the artists stay all year round, new ones come for a visit and never leave. Living is cheap and simple—a house, perhaps a bit primitive, can be rented for about five dollars a month.

The daily routine of Cagnes has little relation to the rest of the Côte d'Azur. Every one wanders out fairly early in the morning in very short shorts or abbreviated skirts and shirts, and enormous hats. Later in the day, the same people occupy the doorways, every spot from which there is a paintable point of view, and work as unself-consciously as if the village were their private studio.

Until late at night, in the English bar, in the Artists' Bar, or at the Hotel Cagnard, there is a babble of mixed tongues. Even the natives of Cagnes, the merchants, the cleaning-women, the hotel proprietor, do not speak a pure French—rather a soft mixture of Provençal and French, pronounced in their own particular fashion. But, though some of the words may be strange, there is a feeling of understanding because every one has one interest—art.

When the bars break up, the guests wander into the Place du Marché—the centre of all Cagnes life, the scene of innumerable follies. Then they go to their houses on the quiet side streets, or to the low stone cottages, abandoned by the peasants, on the steep slopes around the sleeping village.

STRONGHOLD OF ARTISTS



LATE AFTERNOONS AT THE ARTISTS' BAR



AT A RUINED WALL—THE POSTMAN



A PICNIC IN RENAISSANCE GARDEN



INTERIOR OF A STUDIO



SPANISH PAINTER; DANISH MODEL



THE PRETTIEST GIRL AT CAGNES



DELEA HAYES MacARTHUR AND HER DAUGHTER, MARY, ROLLER SKATING TO THE VILLAGE

HELEN HAYES' AND CHARLES MACARTHUR'S SMALL-TOWN LIFE

A famous actress and
her famous playwright-husband
at their house in Nyack



HELEN HAYES, MARY, AND JAMIE COMBING TAMMY, THE TERRIER

ROLLER-SKATING down the main street, grooming the dog, dropping in to see a neighbour—this is the small-town, old-fashioned life of Helen Hayes, who has such a grip on her audiences that, in the public mind, she is still trailing the heavy robes of Queen Victoria. Now, she and her husband, Charles MacArthur, one of the most persistently successful writers, are in San Francisco, where Helen Hayes is starring in "Ladies and Gentlemen," a court-room melodrama which Mr. MacArthur and his neighbour, Ben Hecht, adapted from the Hungarian of László Bus Fekete. (The least flamboyant, the most penetrating of actresses, Helen Hayes has never appeared in anything else of her husband's except "The Sin of Madelon Claudet," for which she won the Motion-Picture Academy Award, the famous little statue called "Oscar.")

The theatre is out, however, when the MacArthurs are at "Pretty Penny," their place on the Hudson at Nyack, New York. They spend most of the day with their two children, Mary and Jamie. The children's sandbox is next to the swimming-pool, the baby's play-pen on the lawn. After lunching together, the whole family, with any friends of Mary's, drives over to their farm in Rockland County, where the charmers are two cows, a sleek Jersey with big eyes called Bette Davis, and a Holstein, with a long, sorrowful face, called Edna May Oliver.

But the big white house, christened "Pretty Penny" because of its effect on the budget, is the MacArthurs' particular hobby. Except for the blue Renoir, the plaster head of Queen Nephertite, and the completely daffy Edwardian bar, the house is all Victorian; and, except for the bar—which is quite obviously Mr. MacArthur's dream-child—it is all Helen Hayes.

Scarcely taller than her daughter, Helen Hayes is everything that is solid and responsible in the household, with every one, including the dogs, relying on her. Of her two dogs, she loves Tammy, the Yorkshire terrier, better—he is so brave. When she went on tour in "Victoria Regina," she took him with her, as a stand-in for all the bustle and companionship of the old-fashioned family life at "Pretty Penny," on Nyack's quiet main street.



THE MACARTHURS, ON THE STEPS OF THE GARDEN OVERLOOKING THE HUDSON RIVER



THE BLUE RENOIR, UP-STAIRS IN THE VICTORIAN PARLOUR



MARBLE VENUS, DIVING IN HER MARBLE UNDERWEAR



HER MOTION-PICTURE ACADEMY AWARD, NOW A DOOR-STOP



THE BARROOM NUDE, DOWN-STAIRS IN THE EDWARDIAN BAR

Bits of straight MacArthur

Not small-town, not Victorian or Edwardian, are these bits of straight MacArthur, including Mr. MacArthur himself, photographed on the opposite page against John Burton-Brimer's *trompe l'œil* murals. Revered by his friends for the subtle horror of his practical jokes, Mr. MacArthur is respected by Hollywood and Broadway for his brilliant writing. With Ben Hecht, he has written dozens of plays and scenarios: the movie adaptation of that unexpected hit, "Wuthering Heights"; the old shocker, "Lulu Belle"; "Front Page," which first made reporters into heroes; and now, a new play, "Ladies and Gentlemen."



KARGER-PIX

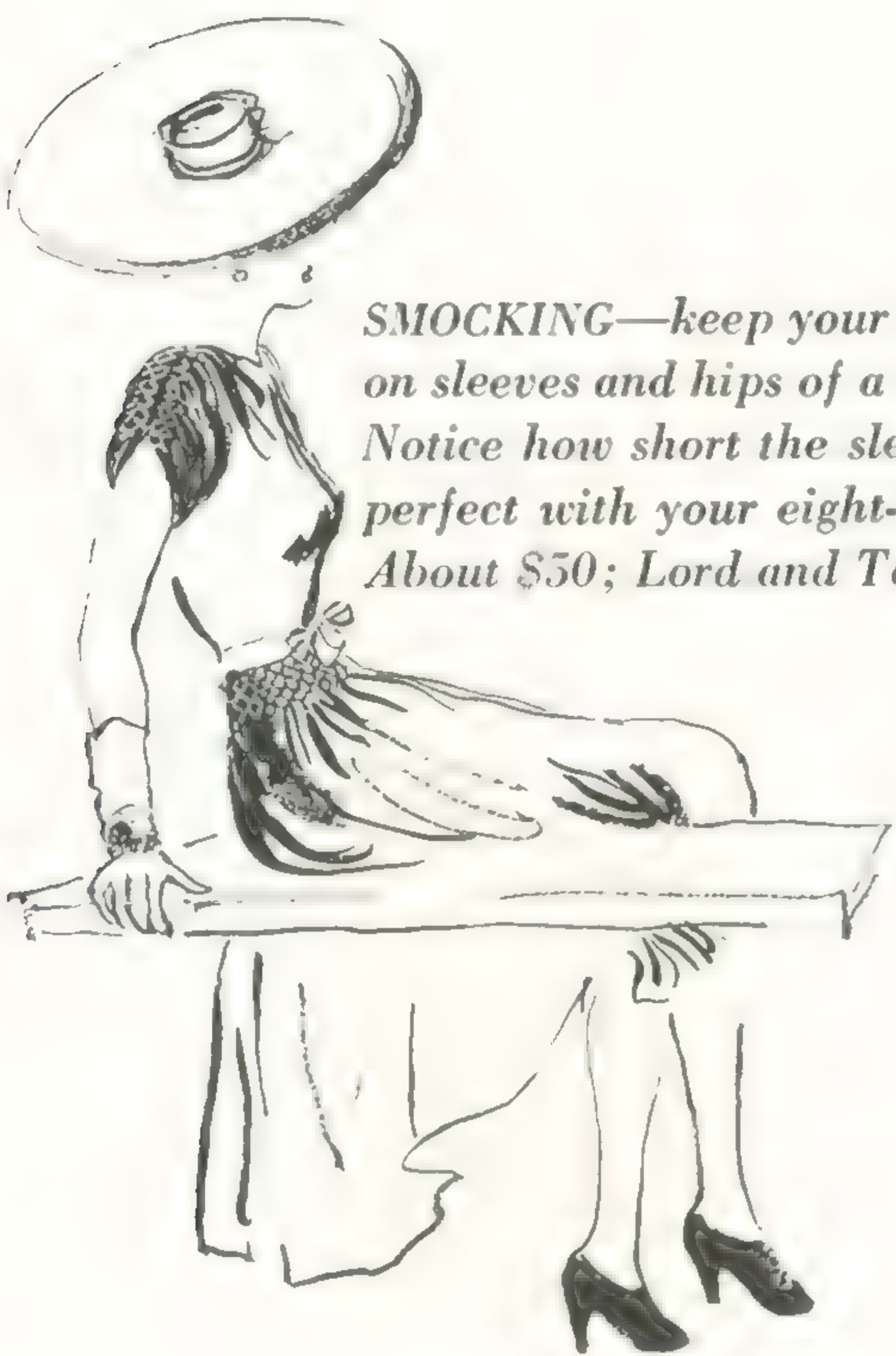
Charles MacArthur tootles on his silver clarinet



Time for the

*W*E'LL bet you're glad to see it again—that milestone of mid-summer, that mainstay, the simple black dress. It's like a husband—to be searched for diligently, chosen with discernment, and cherished henceforth. Well, we've done the searching. Result—these nine gems, black, urban, comfortably priced, made with the new details that will be in autumn head-lines. (Of course, you'll wear them on into autumn.) And now—the choosing and cherishing are up to you.

AN APRON FRONT on a big-city black crêpe dress—draped folds gathering into an absolutely flat back. Around \$25. Bonwit Teller; Neiman-Marcus



SMOCKING—keep your eye on it, this autumn—on sleeves and hips of a rayon jersey dress. Notice how short the sleeves are—perfect with your eight-button gloves. About \$50; Lord and Taylor



DOUBLE NECK-LINE on an afternoon dress of black crêpe. At least, that's the effect of the low-gathered bodice, the throat-hugging yoke. Around \$25. Best; Neiman-Marcus. BUSTLE BOW—new and impertinent—finishing off a two-piece town dress of black faille. Observe all that back fullness—it's significant this season. Dress, about \$35; Lord and Taylor

black dress



A BACK ASCOT on this black crêpe dress is just an alternate version of the bustle. Incidentally, it pulls the dress flat against a small waist. About \$24; Macy's

PLEATED RUFFLES ramble frivolously over a black crêpe dress—a ruffle circling the hem and climbing up the back; a pleated ruffle at the throat. Nice now with a white cart-wheel—later, with the first toque of autumn. About \$30. Best; Marshall Field

A SMALL BUSTLE—anchored to a belt—ties on behind a crêpe dress. (That whisper about bustle effects is rising to a crescendo.) On hot days in town, you'll look cool as darkness. On cool autumn days, you'll toss a fur jacket over it. About \$30; Jane Engel

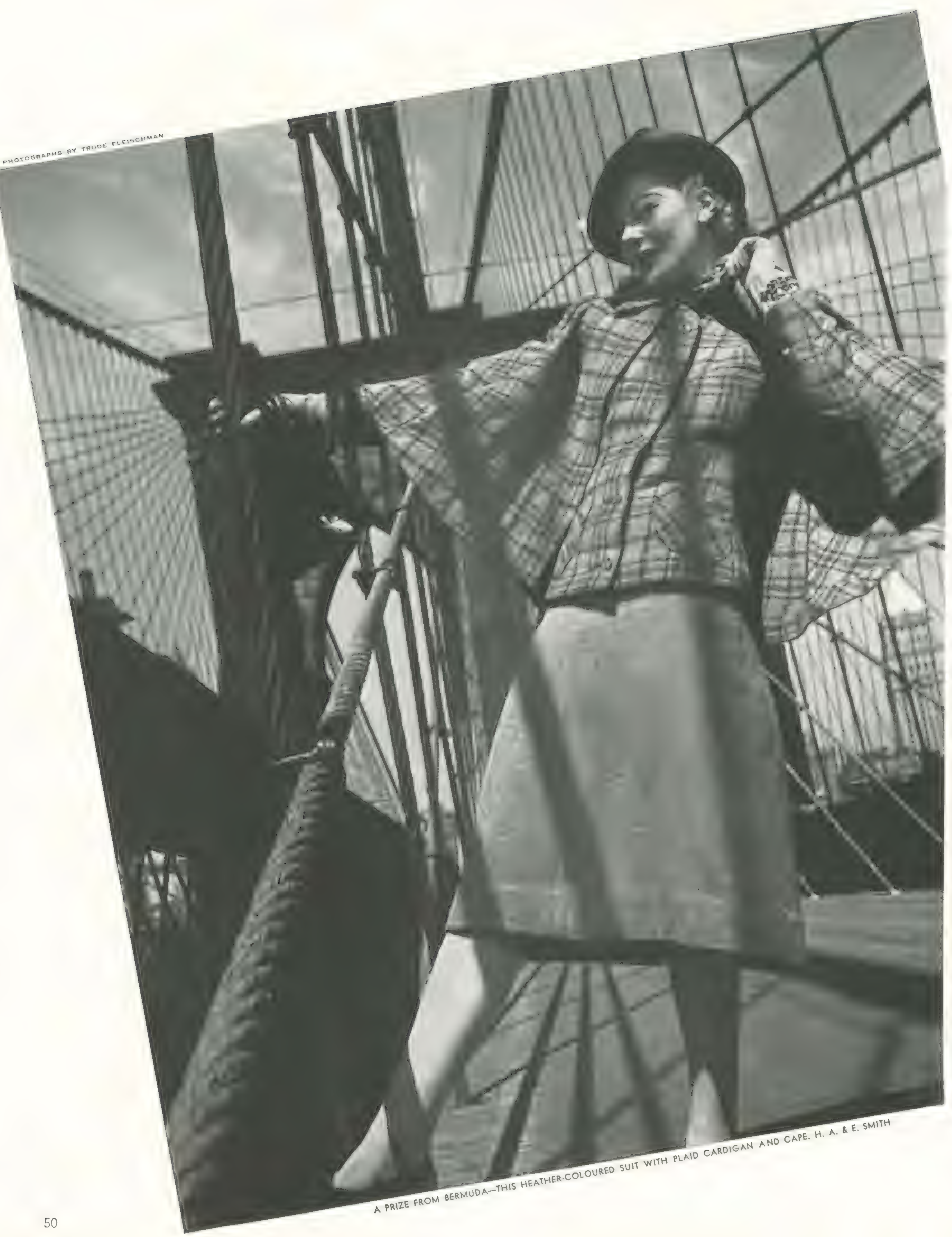


AN APRON SASH (first, right) on a figure-following dress of Crown-Tested Rayon. You'll love it in September as you do in July. Approximately \$30; Lord and Taylor

BOWS AT THE HIPS of this several-season dress of rayon crêpe play up hips' roundness—which is what you want, this year. The bodice is draped in surplice folds and goes on into a tiny waist. Around \$30. Best; Neiman-Marcus



PHOTOGRAPHS BY TRUDE FLEISCHMAN



A PRIZE FROM BERMUDA—THIS HEATHER-COLOURED SUIT WITH PLAID CARDIGAN AND CAPE. H. A. & E. SMITH



CHECKED TWEED JACKET, BLUE SKIRT. H. A. & E. SMITH



ANGORA SUIT, CAMEL'S-HAIR REEFER. TRIMINGHAM'S

BRING BACK FROM BERMUDA...

GO down to Bermuda to forget the honks of car horns, to stretch your muscles on a bicycle and your lungs in petrol-less air, to drink rum swizzles, to wheel in a carriage under outsize stars, to find rest—or romance. But come back from Bermuda with some material blessings in your bags, some prize possessions for your wardrobe. For Bermuda brings England more than two thousand miles nearer to you—England and all the things England does so well: sweaters, tweeds, gloves, china.... Luckily, your first hundred dollars' worth comes in duty-free.

From the polite and unhurried shops of H. A. & E. Smith (there are five on the Islands), bring back at least one sweater. They have some of the proudest ones in the British Empire; their one hundred per cent. cashmere ones are like gauze. Bring back a pair of Church golf shoes—the fringe-tongue kind that tread fairways all over the world. Bring back a checked tweed jacket, like the blue, black, and white one shown above. Or a hulking top-coat of gun-club plaid, or one of the vicuña greatcoats with an international reputation. We lost our head to a navy-blue one with raglan sleeves. Take home a length of British tweed or clan tartan or sixty-inch-wide vicuña-cloth for your autumn coat or suit.

On the main floor of the shop, stop at the cedar gadgets to see the hangers that make your closet fragrant and scare off moths; (Continued on page 69)



(Left) Iced drinks—in a Chinese house-boy ensemble: cracker-crisp white bird's-eye piqué jacket, bright navy-blue silk shantung slacks. Try the jacket with a white piqué skirt; the slacks with a shantung blouse to match. Less than \$20

(Opposite) Dinner at home—in trim gingham-checked glazed chintz; a red-and-white quilted jacket, a blue-and-white skirt. Double-duty pieces: the jacket can be used with daytime skirts, the skirt with evening sweaters or blouses. About \$17



CHINTZ HOSTESS COSTUME: CHEZ ROSETTE; MARSHALL FIELD

STAY-AT-HOMES: TWO YOUNG IDEAS



ANDRÉ DURST

"How cool it is!" you'll say, when you climb into this chicory-crisp house-coat of red-and-white dotted Swiss. It has rickrack around the bobbing neck-frill and peplum; a full skirt that creates its own breeze as you walk. Around \$11, at Franklin Simon

"Whew... but it's hot!"

Well, don't talk about it.

Instead, lower your temperature
with these cool suggestions:

UP goes the thermometer. Your upper lip is damp, and your bangs curl wetly. In the country, your sun-glasses steam, and your tennis dress clings clammy to your back. At the seashore, the sand is burning-hot on your bare feet. In the city, butter melts on its plate, soot settles on your salad, rivulets run down your spine. Every one mops his brow. Every one smiles ruefully. Every one exclaims, "Whew, but it's hot!" What to do about it? Here are a few things:

Keep your cosmetics in the ice-box. We know a lady who keeps even dusting-powder next to the endive.

After your make-up is on, set it by patting gently with a cotton pad wrung out in iced skin freshener.

Don't try a shiny make-up unless you're pretty tan—otherwise, you'll just look greasy.

Shiny lipstick looks hot. Powder lightly over it, or use one with a dull finish.

When making up your lips, press off all excess lipstick on a cleansing tissue. Nothing is worse than a melted mouth, and besides—you're likely to eat your lipstick.

A tepid bath is the only sensible bath for hot weather. For a momentary delight, add ice-cubes to your tub.

If you have a long bob that clings hotly to your neck, impeding sleep, part your hair in three bunches and tie it on top of your head with ribbons.

Try to sleep without a pillow, or at least settle for a microscopic baby pillow.

If your face puffs around your eyes and cheeks in hot weather, try patting on refrigerated eye-bath.

Keep a thermos bottle full of ice and Cologne by your bed and sprinkle yourself lavishly.

Remember that the vile heat is fine for your skin. Your pores and sweat-glands are constantly purging your skin of impurities. However, it's up to you to keep the surface clean with light creams or liquids. If you're in a dry-heat area, keep your skin lubricated.

For the beach, apply your sun protective when you are in the altogether, and let it set a few moments before putting on your bathing-suit.

Wear little cotton shirts under your play-suits—they absorb perspiration, and consequently make you feel cooler.

Keep your nails short—humidity and sticky palms make you fumble-fingered enough without having talons to cope with, too. Besides, pale colouring—coolest in summer—looks better on short nails.

Wear real flowers, and same-scented perfumes.

Brush your hair a lot—surface dust accumulates with perspiration. Keep your brushes aired, and immaculately clean. One new brush has a little container for perfume tucked on the back of the bristles, so you can brush a clean, fresh scent right into your hair.

Relinquish your cream foundation for a liquid one, and powder lightly—lightly.

Keep your linen-closets freshly scented (as a change from lavender, try *veti vert*).

Have a cooling treatment at your pet beauty retreat. Most of them have lightened their treatments for summer, and as treatment rooms are usually dim dreams of pastel coolness, it's a splendid way to pass an hour or so.

Eat fruits, vegetables, and salads galore; drink fruit-juice or milk jazzed up with charged water. All this will do wonders for your skin, which can't get away with any blemishes in summer sunlight.

Try a cup of hot tea or *tizane* once in a while. More cooling than iced drinks, and just as refreshing.

If you've put off your permanent wave till now, have one that's air-cooled. Little breezes blow around your face while the curls are being treated.

Keep busy, and you'll forget the heat. Don't do anything that bores you, such as making dull engagements. Something better may turn up, and that will make you cross, and *that*, regrettably, will make you hot.

Satan seems to make the heat more unbearable for idle minds. If you take pleasure in accomplishing things, set yourself a task—such as making the children's school clothes, or a dress for yourself. (Page 62 has ideas for dresses you can wear to celebrate the first break in the heat.) Or, if you are at a desk from nine to five, keep yourself busy thinking up some bright ideas for your firm, instead of doodling on your telephone-pad.

The same theory applies in the country. You feel less hot playing tennis than slouching glumly on a veranda.

If you've danced or exercised a lot, don't gulp gallons of liquid the minute you stop. Bogs you down. Air yourself out in a chair that's not too upholstered.

Never look at a thermometer.

Skip the newspaper accounts of heat-waves.

Any way you look at it, the temperature is going to be Up. But before you open your mouth to say, "Whew, but it's hot," remember your moan of last winter: "I hate cold weather. I can't wait for summer. Anything for some hot sun!"

**DRY WIT
FOR
WET WEATHER**



MACY'S; CARSON PIRIE SCOTT, CHICAGO



MACY'S; CARSON PIRIE SCOTT, CHICAGO



COSTUMES: MACY'S; CARSON PIRIE SCOTT, CHICAGO



RICHARD CARVER WOOD

LORD AND TAYLOR

- Opposite, first: A sudden shower may spoil your game, but it won't spoil your looks if you toss on Goodrich's gay top-coat. It's of a brilliantly striped fabric treated with Koroseal. (Koroseal is a new water-proofer, tough, pliable, and odourless.)
- Second: A water-proofed evening coat is something new under the rain-drops. This ethereal one of transparent, Koroseal-treated fabric protects your filmy skirts, your arms, your precious wave. Made by Goodrich
- Left: When the weather report reads "Probably showers," this hooded coat of rubberized white piqué steps in. It looks as right on Fifth Avenue as it does on a country lane. By U. S. Rubber
- Above, first: A child's bathing-suit of shirred, Koroseal-treated fabric. Water shakes right off it. For grown-ups, too. By Goodrich. Second: A sailing suit, jacket and skirt, of white fabric treated with Koroseal. Nice for the anti-slacks school. By Goodrich



Choose for town or country a remarkably light and soft shoe of brown reversed calf, proper with suits like this beige-and-brown tweed one. Saks-Fifth Avenue

New shoes



Choose this simple, saddle-stitched shoe of brown calf (designed by Newton Elkin) for a town-or-country suit of clan plaid wool. Both: Lord and Taylor



Wear a classic shoe with a classic suit. Here, a DeBusschère shoe—hand-made of wine and black calf, with a grey suit. (For mother or daughter.) Henri Bendel



Have a brown suède Oxford, wedge-soled, to go with a street-or-stadium beaver coat. Shoe: I. Miller; Neiman-Marcus. Coat: S. Harra. Hat: Florence Reichman

for new clothes



Have for a soft ensemble a gaiter-shoe of brown kid and suède, by Seymour Troy. The beaver-collared suit of brown wool is good for slim and less-slim. Best



Try a low-heeled cocktail shoe with black afternoon dresses—such a shoe as this black suède one by Palter DeLiso; such a dress as this black crêpe. Bonwit Teller



Wear for afternoon, and afternoon only, this beautifully uncomplicated sandal of black baby calf and suède. Sibilant black faille makes the dress. Jay-Thorpe



Adopt, for your first autumn evening shoe, this one by Delman. Black crêpe and coloured satin are draped to foot-shape. Black jersey dress. Bergdorf Goodman

The new autumn shoes are sane. (Encouragingly.) They have sleek, simple lines, and look like shoes. They have functional details—but no frou-frou. For the street, they have closed toes; closed heels. Here, new autumn shoes with new autumn clothes, with types chosen carefully for each other.

Outdoor entertaining as it is done in Nassau's
charming settings . . . with ideas
for you to put in practice

NASSAU'S



PATIO DINING AT MR. AND MRS. SAMUEL HERBERT McVITTY'S

NYHOLM

AL FRESCO PARTIES

PEOPLE who have been to Nassau never forget the outdoor parties. In the first place, Nature has been pretty lavish about the background. There is the incredible backdrop of sky and sea. When the sun doesn't shine, you have the moon and the flamboyant stars. And the people who have houses on this island achieve a special charm in their outdoor entertaining, a mingling of their own individual touches with bits of local colour in the way of native cooking.

In the photographs on these pages, you will see the settings in which four distinguished hostesses give their parties. For, while you will go to formal, beautifully appointed dinners in Nassau, the occasion that you will remember most clearly is the less formal party, the one that seems a very part of its background. You will remember a patio white in moonlight—and steaks grilled over charcoal fires by native cooks; a *cabaña* literally flung out over the sea—and a buffet lunch with fish and fruit new to your taste; a garden glowing with bloom—and the best cup of tea you ever drank; a terrace at dusk—and a rum cocktail sipped en route to a moonlight picnic.

Of course, informal parties of this sort can be the very essence of American summer entertaining, from one end of these United States to the other. And any hostess who visits Nassau inevitably returns with her mind or her notebook full of suggestions and recipes for beach picnics or outdoor parties. We have been doing a little gleaning ourselves, and give you here some concrete ideas that will prove inspiration for a party anywhere that has the great outdoors as a background.

The *cabaña* of Mrs. Arthur Vernay (seen second, right), with its aquamarine walls suggesting the waves it overlooks, could serve as a pattern for a *cabaña* any place by the sea. And Mrs. Vernay's buffet luncheons could serve as a pattern for any charming lunch party.

She always serves a rum cocktail—made this way: two cocktail glasses of dark rum, one of gin, a half one of lime-juice, one tablespoonful of brown sugar, a dash of Angostura bitters. With this, she serves crisp green things from her own garden. Guests help themselves to conch soup, made from the native fish, which only the native cooks know how to prepare so that the inedible part is properly removed. If a cold soup is served, it is usually Vichyssoise.

Curry is a favourite main course, at Mrs. Vernay's luncheons, but with this she also provides cold meat; toasted, buttered finger-rolls; and salad with a head of Stilton cheese that comes from England. The beautiful old Sheffield covers that you see on the table in the photograph are sometimes used to cover hot dishes; but, for curry, electric heaters are used, one for the curry mixture, usually (Continued on page 71)



THE TERRACE OF MRS. GEORGE BULLOCK'S HOUSE ON HOG ISLAND



BUFFET LUNCHEON AT MRS. ARTHUR VERNAY'S CABANA



TEA AT MRS. FRANKLIN REMINGTON'S

TO MAKE NOW. . . . TO WEAR FROM NOW ON



(Above) DRESSES TO END SUMMER—AND BEGIN AUTUMN

- Dress 8438, with its deep-yoked bodice, is a perfect background for accessories. Perhaps slate-blue matelassé crêpe.
- Dress 8440 has soft lines for mature women. Try crêpe.
- Dress 8441 will give you that trim-waisted look; "Easy-to-Make." Black satin-back crêpe, perhaps, with white gilet

(Left) TO WEAR FROM NOW ON—DESIGNS FOR STIFF SILKS

- Dress 8437 pretends to be two pieces, is crisp and debonair for town in black faille, with a detachable vestee in white.
- Dress 8435, a suit-like two-piece dress, has new back fullness in its jacket-blouse and skirt. Of coal-black moiré, say.
- Dress 8439 looks like a postilion coat; try dark grey faille

(Right) FOR YOUR FIRST LIGHT-WEIGHT WOOL COSTUME

- Ensemble 8436, shown in two views; with the jacket, it will be welcome for chill autumn days; the dress may be worn under a coat in winter. Red-brown wool crêpe may be used.
- Jacket 8443 is casual for spectator sports; "Easy-to-Make." Very up-to-the-minute if made of nubby navy-green wool.
- Skirt 8151 is slimming for older women; "Easy-to-Make."
- Jacket 8434 is single-breasted, good for any figure. The older woman may cut it even longer. Black wool bouclé, say.
- Skirt 8422 has partly stitched pleats, front and back
- The back views and sizes will be found on page 73.



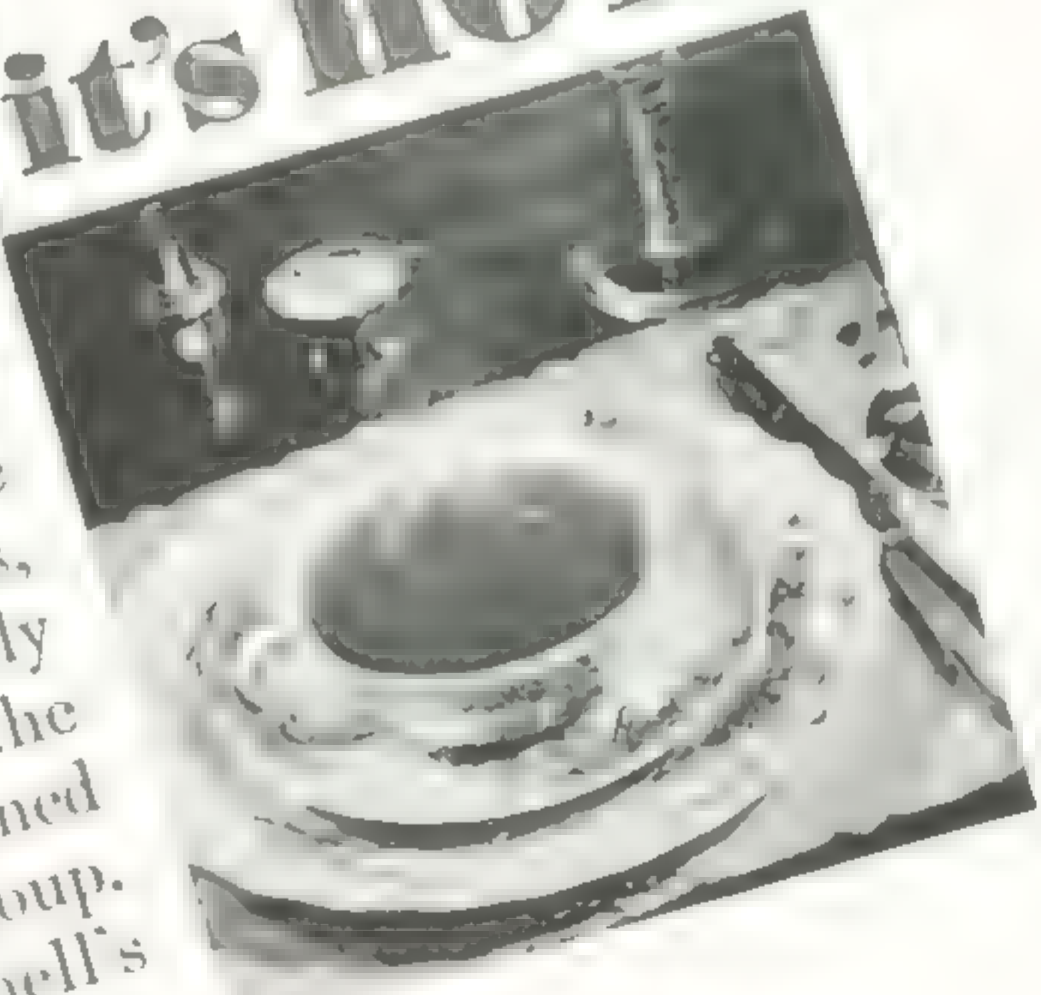
DESIGNS FOR DRESSMAKING



it's HOT!

When it's COLD

Into the best of summers a little rain must fall. When it does, when the air turns suddenly chilly, you may preface the crisp cool salad you've planned with a warm invitation of soup. Such a soup as Campbell's Consommé. A steaming dark cup of it warms the heart and quickens the appetite.



*Our
Contrary
Consommé*



and when it's HOT

Cold comfort on a wilting hot day is Campbell's Consommé, jellied. Cool and clear it shimmers in your cup, like the amber depths of a bubbling mountain spring. Cool it looks—and cool it is, as it slips from spoon to tongue. And it brims with the appetizing flavor of fine beef—a teasing taste that prepares a welcome for the other good things that are to follow. As wilting summer days go by, it's a problem to keep meals enticing. Many a summer table acquires a fillip, a lure, from a consommé, coaxing and cold. Campbell's makes three kinds, your grocer has or can get them for you, and your refrigerator turns them to a well chilled jelly in four hours. Keep a supply cooling—and keep cool with Campbell's.

it's COLD!



CONSOMMÉ PRINTANIER. Garden vegetables—celery and carrots and peas—in a clear amber beef broth. Serve either hot or jellied.

CONSOMMÉ MADRILÈNE. Delicious broth of tomatoes and beef strained to crystal clarity. Served hot or jellied, its piquant flavor will charm your taste.

CONSOMMÉ. (illustrated) A vigorous broth of fine beef, delicately flavored with celery, carrots and parsley and strained clear. Hot or cold, a delightful appetizer.

SEEK FOR THE RED AND WHITE LABEL

SAKS FIFTH AVENUE

"The only accessory these accessories need is LUX"



Pinafore Revival—

Exquisitely dainty mother-and-daughter "pinafores" straight out of a storybook. "Lux these fine cottons to keep them in the 'pink,'" advises Saks Fifth Avenue. "Please don't risk cake-soap rubbing or harsh soaps."

Button-On Bag—

Reversible button-on bag cover that Luxes like a hankie—two-tone linen gloves. "Do Lux colored linens," Saks Fifth Avenue urges you. "Lux has no harmful alkali. It's safe for anything safe in water."



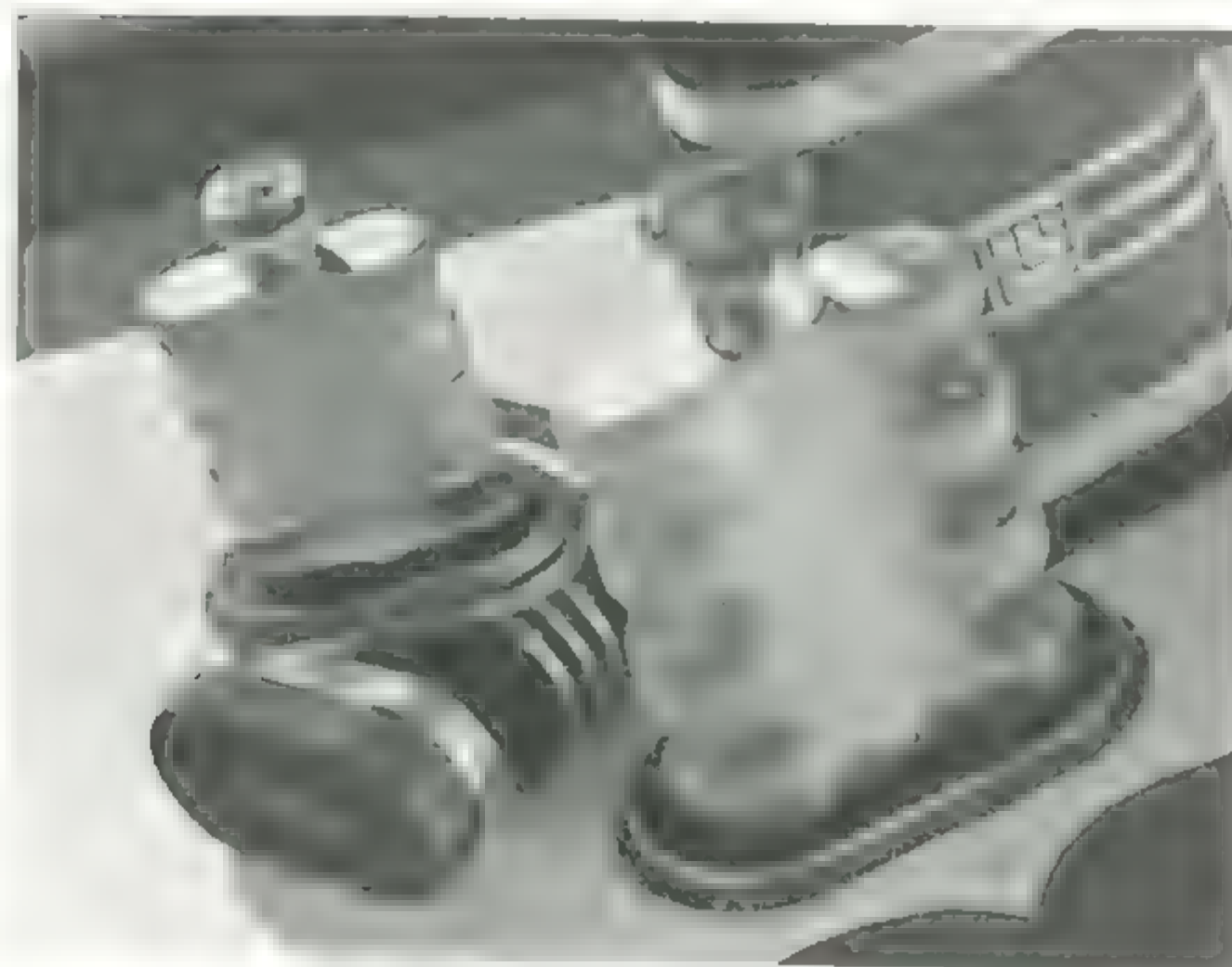
Window-box Collar—"Tulip"

pockets hold posies in this enchanting collar. "Wear it with black," says Saks Fifth Avenue, "match it with gloves of frost-white piqué. Lux them often."



FINE STORES
EVERYWHERE
RECOMMEND LUX

DISCOVERIES IN BEAUTY



"Carefree" is the name, and carefree is the mood of Lucien Lelong's brand-new perfume. Spicy, a bit unrestrained, this is a delightful, cool, summer scent. The simplicity of the container adds to the casualness. Men will like to use "Carefree," too



This charming American adaptation of a French picnic-basket holds Germaine Monteil's sun preparations—suntan oil, sun cream, powder, and lipstick. The basket is sturdy, and lined with a bright green water-proof material. Put your "extras" in it



Spray yourself lavishly with this refreshing eau de Cologne, a subtle floral blend called "English Garden." The little satin box, useful in itself, holds small sachets of the same fragrance. Both are by Cecil Page, and both are available at Macy's



A dainty powder-box foursome and separate powder containers in contrasting triangles are the newest additions to the Scandia line. Completing the picture are two favourite Scandia preparations, Crème Rose and Ovaline. All are at Bergdorf Goodman

rendezvous
with summer



Sun Oil, flacon	75¢, \$1.25, \$2.00
Bath Powder, 8 fragrances	1.50
Sunplexion Cream . . . tube, 50g; Lotion, .50g	1.00
Nutan tube, 50g; flacon, .50g	1.00
Bath Salts, Tweed, Miraele, Shanghai, à Bientôt	1.50
Cabaña; 3 flacons Bouquet Lenthéric	1.05
Soap; 3 fragrances, 3 cakes	1.50

Lenthéric

245 RUE SAINT HONORÉ • 761 FIFTH AVENUE

SUPREME COURT APPEAL: TEN CASES

TWO years ago, Vogue first showed the short tennis dress as an interesting new alternative for tennis shorts. Now, the little-girl influence is in full swing on the tennis-courts, encouraged by its success at Palm Beach. Stripped of all its non-essentials, it proves to be an extremely sound and logical way to look new when you dress for tennis. The short, full skirt is cut out for a fast game. With panties to match, it could be a champion's choice. As a matter of fact, several of the tennis outfits shown on this page are designed by Helen Hull Jacobs, Alice Marble, and Mary K. Browne.

For the players who will always prefer shorts, there are even new shorts this year, immaculately tailored and cut for action, but pleated to look like very little girls' dresses. And because the clothes all have this new charm, you'll probably stay in them longer, before and after the game. With their own boleros, or bright little jackets, you'll wear them for breakfast, luncheon, or tea, instead of bothering to change.



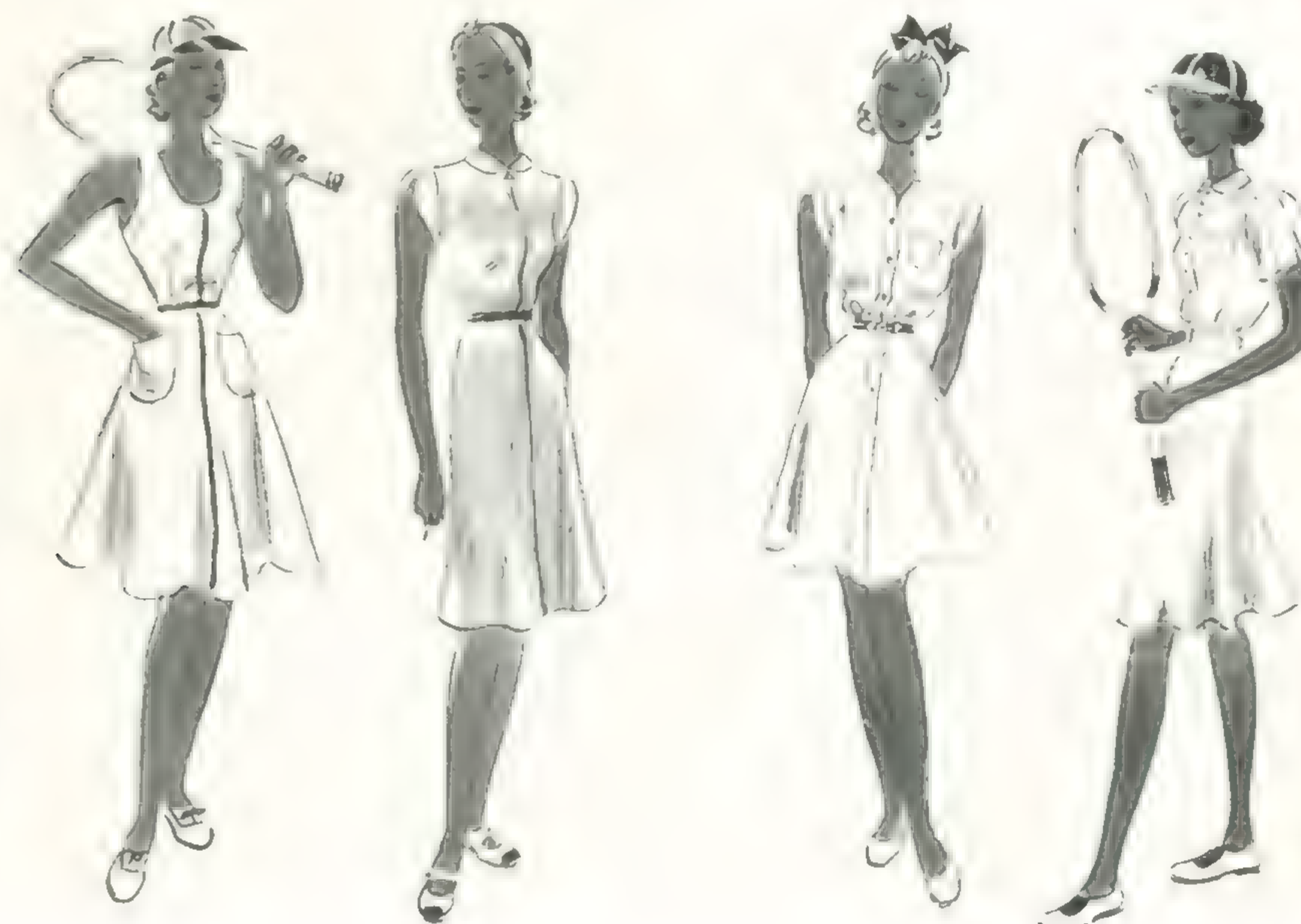
- First, left. A skirt with leeway to lunge. White shark-skin dress, a Bramley model. About \$11. Franklin Simon
- Second. All-around pleats in a Crown Tested Rayon dress, with red flannel belt. Under \$23. Lord and Taylor



- First, left. Helen Hull Jacobs designed this shorts suit and skirt, in Crown Tested Rayon. Under \$23. Altman
- Second. Alice Marble designed these white seersucker shorts and shirt...professional, but feminine. Around \$6. Best



- First, right. Mary K. Browne designed this white piqué dress and bolero. Around \$15. At Saks-Fifth Avenue
- Second. For lunch at the club before the game: pale blue sharkskin dress and bolero. About \$15. Cotton Shop



- First, right. Play tennis with a flare, in white Mc-Bratney linen, Talon-fastened. Under \$18. Saks-Fifth Avenue
- Second. A ribbed white crêpe dress, Talon-fastened. Of Crown Tested Rayon. Around \$20. From De Pinna

- First, left. The little-girl look in a button-front cardigan dress, of waffle-weave Celanese rayon. About \$15. Jay-Thorpe
- Second. Alice Marble designed this white sharkskin dress for action. It has its own panties. For less than \$18. Best

Glamour Glows...Beauty Beams for the Girl who Travels with Woodbury Creams



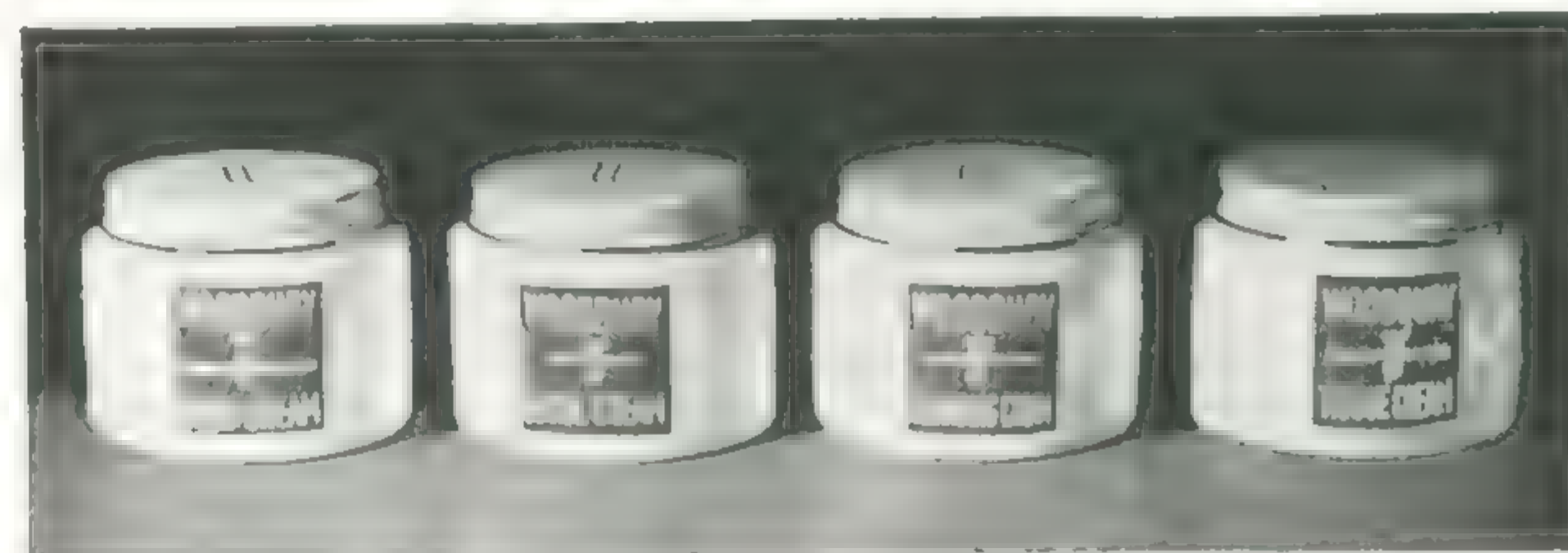
The 4 Woodbury Beauty Creams will help you avoid unwelcome summer faults. They'll cleanse, freshen, tone, protect; help keep your complexion vital...exquisite on your travels.

Now, for a few happy weeks, away with care! Pack up slacks, beach togs, riding outfit, simple summer dresses—and in a smart, new traveling costume step out to see the world.

But, in your holiday mood, don't forget your skin. Slip into your bag the four Woodbury Creams so widely used by women of discriminating taste. Wherever you go, use them every day. They'll help keep your complexion from the faults the summer might subject it to. Woodbury Creams embody the tradi-

tion of this famous house for scientific care of the skin. They form a complete, effective, yet simple treatment which you can easily and quickly give yourself. Like other clever women, use them for a luxurious daily facial as you travel.

Each of these Woodbury Creams remains pure and free of germs, helps keep your skin clear of fault. Together, they'll keep your complexion lovely the summer through. Get them today at any beauty counter. Smart jars at economy prices. Only \$1.00, 50¢, 25¢.



FOR VITAL SKIN . . . Woodbury Cold Cream, basic for beauty. Contains a skin-invigorating Vitamin which helps arouse the skin's activity. Refreshes travel-worn skin.

FOR CLEAN, CLEAR, FRESH SKIN Woodbury Cleansing Cream. Indispensable for traveling in sun, wind, dust. Use night, morning and when you change make-up.

FOR SMOOTH, SUPPLE SKIN . . . Woodbury Tissue Cream, with emollient oils and skin-invigorating Vitamin, helps overcome dryness. Massage in at night.

FOR A FLATTERING FINISH . . . Woodbury Facial Cream. Gives skin a lovely finish, holds powder and make-up smoothly, helps protect from dust, wind, sunburn.

WOODBURY CREAMS

Made Together . . . To Work Together . . .

TO MAKE YOU MORE BEAUTIFUL

England expects every sweater to be a beauty!

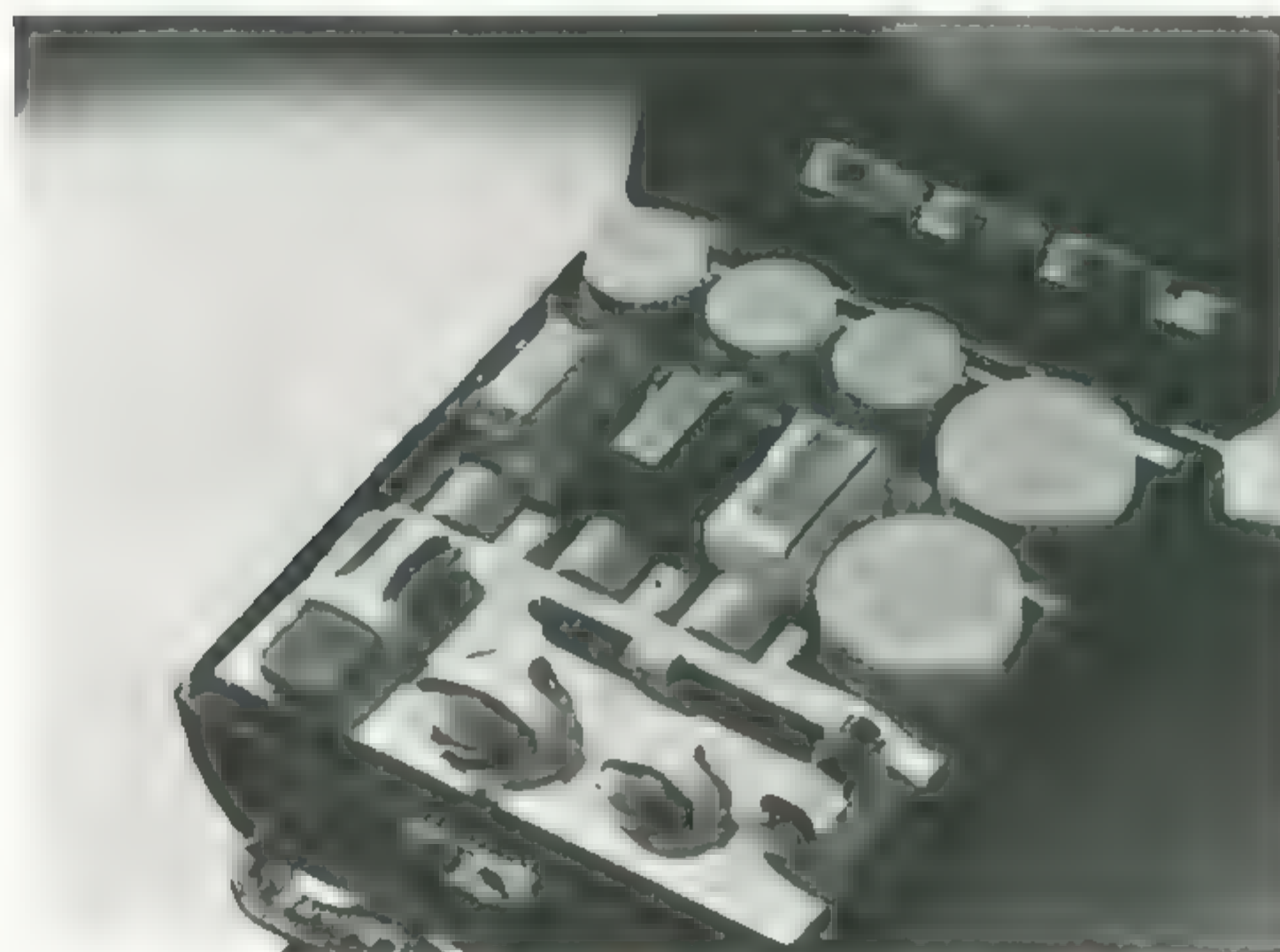


England is the past and present master in the art of sportswear! And here, at the House of Smith in Bermuda, are gathered the loveliest country clothes you have seen from these gifted Isles. Sweaters, skirts, hand-crafted tweeds, woolens—all unmistakably English, all unmistakably distinguished.

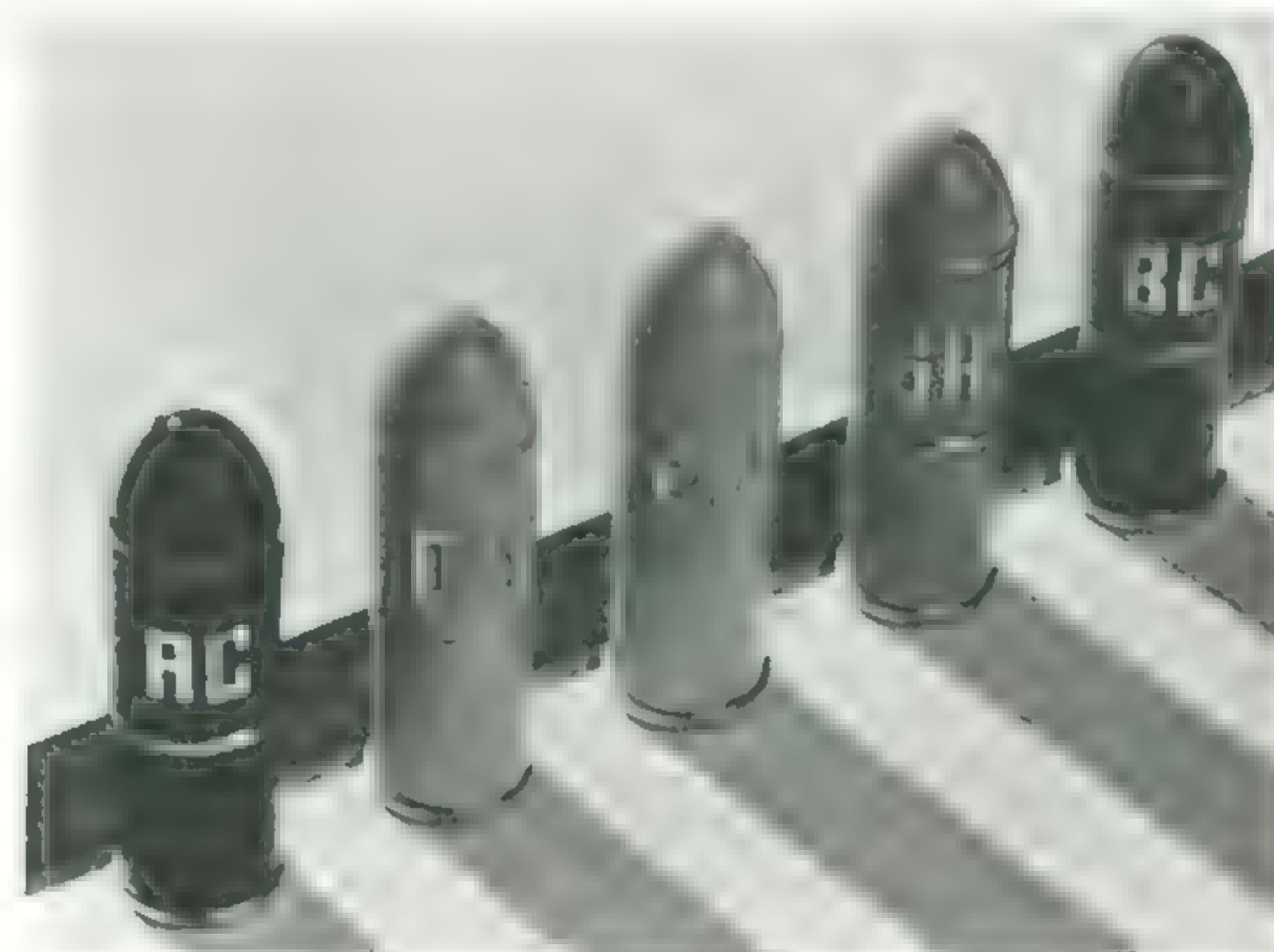
Shown, for example, are a Braemar cardigan and pullover, bearing the exclusive "Blue Spot" label. Made of matchless cashmere, so delectably soft and cobweb-light, these sweaters are yet priced most moderately. The cardigan, at £2/12/6; the pullover, at £1/17/6. The shetland homespun skirt, in matching or contrasting shades, £2/5/0.

So beautiful an assortment has given rise to a proverb. You, too, will discover, to your pleasure, that "Smith is sweater headquarters" in Bermuda.

DISCOVERIES IN BEAUTY



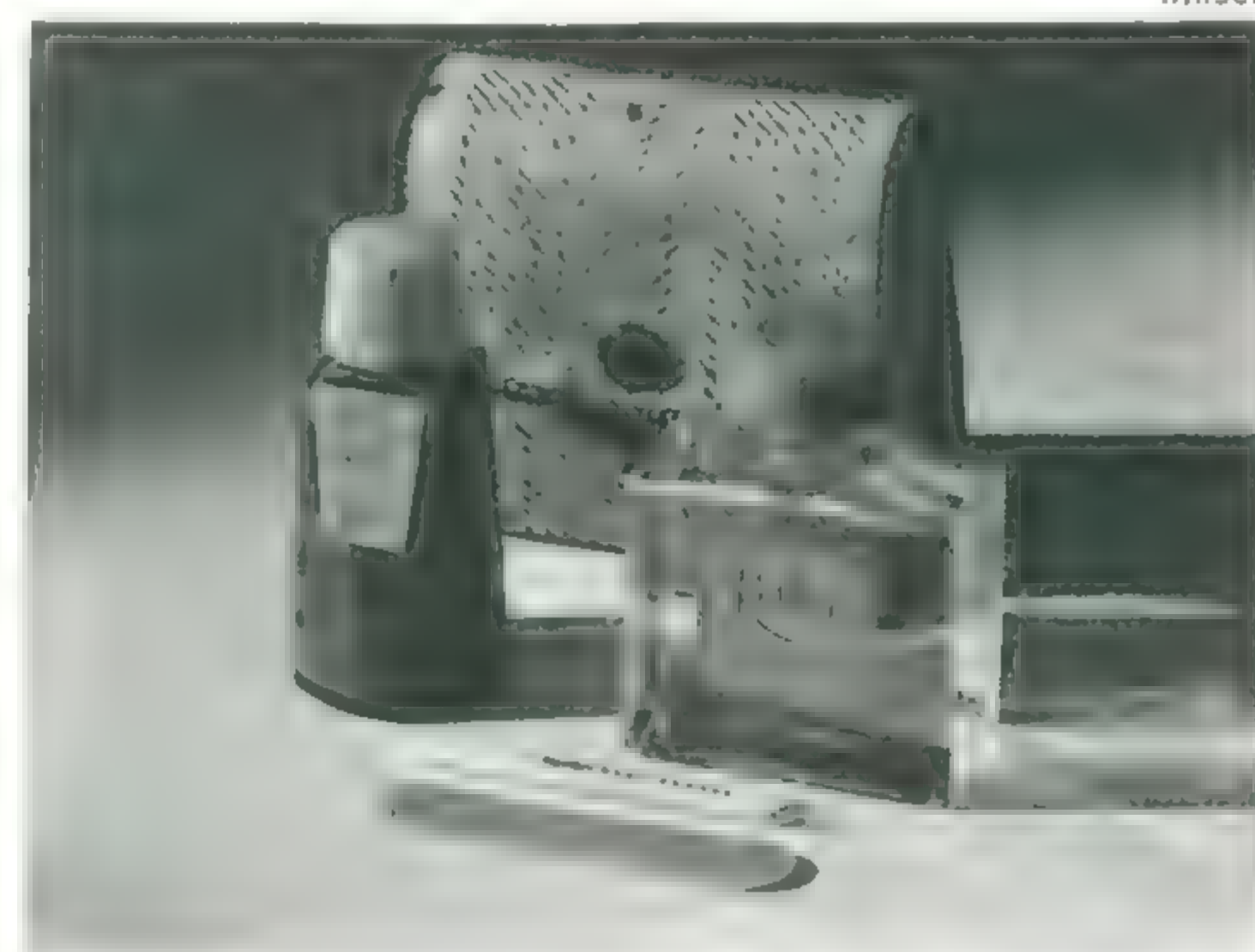
This smart case, of black leather, holds an all-encompassing group of beauty preparations, even to an Individually Blended Powder. It is a Charles of the Ritz idea, compact in form and easy to carry about. Also, notice the *really* large mirror



Lipsticks by Mary Dunhill, created for the individual. Presented as "Personalized" lipsticks, the block initials are inserted in their little grooves after you have made your choice. Both the lipsticks and the cases come in a variety of shades



Schiaparelli's dressmaker form holds a cool, green liquid called Eau de "Santé." It is a delightful, pine-scented lotion, a stimulating, refreshing body rub. Use it whenever you want a "pick-up." You'll find it in the better shops throughout the country



Carry Revlon's "Quick Trick" in hand-bag, week-end case, or beauty kit. This is a tweed-like kit, in three-colour combinations, which holds polish (your choice of several), remover, emery-boards, and orangewood stick for a simple manicure

BRING BACK FROM BERMUDA . . .



Well worth bringing home is this single-breasted classic top-coat of soft wool, almost as dark as dregs of wine. H. A. & E. Smith

(Continued from page 51) the cedar bag-frames and monogram clips. Don't miss the perfumes: French ones at consoling prices; native LiLi perfumes, such as delicate oleander and drowsy passion-flower; British scents and soaps. Pilot your men-folks to the George Nicoll golf-clubs, to the plaid Indian madras and foulard neckties, to the British wool socks, to the tweed suits and jackets. Remember that Smith has good reason to call itself "The House of Gloves." Their fine English doeskin ones will wash and wash.

Down on Front Street, just opposite the gang-plank you disembark from, is Trimmingham's, an institution in Bermuda for some hundred years. Do bring back some of their tweeds: Linton, Harris, Shetland, Munro, Cashmere. The short, raffish top-coat shown on page 51 is one of the best we've seen in ages. Very British in a bold country style are the Linton tweed suits—strong plaids with straight skirts that have a good old English kick-pleat. There's a whiff of the moors in the plaids—notably, a plaid flannel cape with a waistcoat.

Any one who respects the name "Liberty of London" will want to browse through their department here, with all its scarfs, handkerchiefs, yard-goods, and shirt-waist dresses. Here, too, are the kind of coats Princess Elizabeth wears: Munro tweeds, double- or single-breasted, with a fitted, belted back. For babies, there are soft British sweaters and angelic French, English, and Swiss dresses. And for men—Indian madras plaid Ascots, English tweeds and flannels, and the renowned Margetson ties.

China is another important part of the loot of Bermuda. At Cooper's china shop, they state proudly that they're sole agents on the Islands for Wedgwood—and lovely it is, too. You'll probably grow rather desperate trying to make a choice. Perhaps you'll want dinner-plates with Bermuda flower designs—pigeonberry or French trumpet-flower. Or the more conventional kind in black and white, or black and yellow. Delicately beautiful, too, are the Irish belleek plates with an openwork design in white. Take home a gay reminder of Bermuda: high-ball glasses

with pictures of the ships that have sailed Bermuda waters, from the time of the Spanish pirates to the streamlined *Monarch* and *Queen*. Nice for table decorations are little white baskets filled with porcelain oleanders; they are designed exclusively for Cooper's.

William Bluck specializes in china, also. In their little shop can be found a connoisseur's choice of Crown Staffordshire, Royal Copenhagen, Minton, and Spode. The Royal Worcester plates with Beebe's drawings of the entrancing fish of Bermuda are practically irresistible. With these, you might mix some Grosvenor Bone china in antique silver shapes. And speaking of silver, there are some fine examples here of antique Sheffield. You might gratify your whim for miniatures with a diminutive tea-set on a tiny tray.

To return to clothes. At Gibbons' (The Town Shop is theirs, too), you'll surely want to buy some of their incomparable summer sports clothes: classic play-suits, slacks of cotton and linen in provocative colours. If you can possibly manage it, don't leave without one of Chester Barrie's tweed suits—the sturdy kind you'll wear for years. And even if your wallet is growing very lean, you won't feel guilty about getting one of their skirts, made to order for practically nothing by a West Indian tailor who's never baffled by idiosyncrasies of the figure. For the masculine members of the party, there are doeskin trousers and jackets. And English shorts, longer than American ones, and with pockets—something men can't seem to get along without.

The English Sports Shop offers a potpourri of useful things. You'll live to regret it if you don't get one of their wonderfully capacious picnic-baskets planned for four—with two thermos bottles. And pure Sheffield steel knives (need we say more?) with stag-horn or buffalo-horn handles. Be among the first to wear a gazelle-skin jacket, perhaps in startling tomato-red. Bring back, for your less active moments, a loosely woven mohair afghan, fringed all about the edges.

So you come back from the Bermudas, rested and browned and ready to face New York's excitement again. Back to the States with a little bit of England with you.

BELLIN'S WONDERSTOEN

The Magic Hair Eraser



For over 30 years smart women everywhere have been using Bellin's WONDERSTOEN Dry-Method to erase unsightly hair because they know this magic rose-tinted disc is safe . . . odorless . . . easy to use. Convince yourself it is the hair remover you have always longed for. Try it to-day. Merely rotate WONDERSTOEN on arms, legs or face and presto! Unwanted hair is instantly erased. No mess, bother or waiting. No heating, mixing or pulling. Carry it in your purse . . . use it anywhere without fear of offending. WONDERSTOEN does not contain any harmful chemicals. Physicians recommend it . . . Parents' Magazine approves it. WONDERSTOEN lasts many months . . . costs a trifle per application.

WONDERSTOEN de Luxe size for arms and legs, \$3.00
WONDERSTOEN Facial size for chin, cheeks, lip, \$1.25

On Sale at Drug and Department Stores
BELLIN'S WONDERSTOEN COMPANY

1140 Broadway, New York City

Write for fascinating booklet "V"



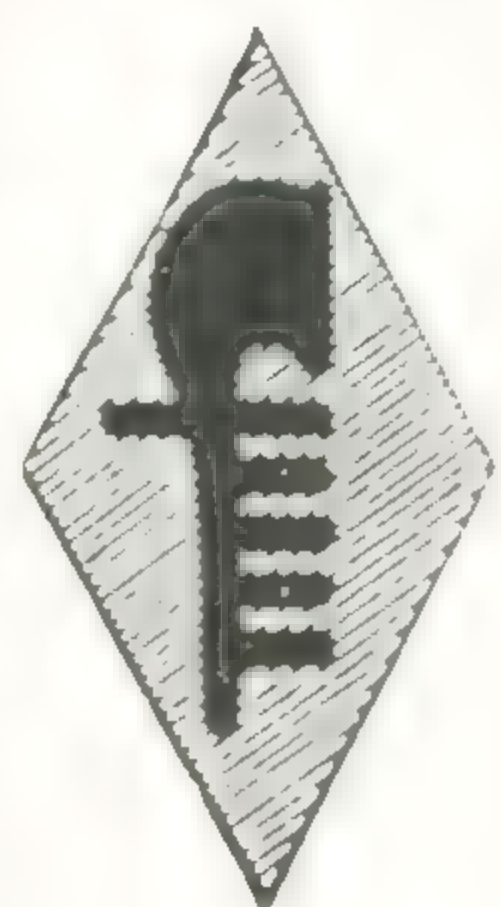
BONWIT TELLER
PHILADELPHIA

says:
"Lux it please"



GINGHAM goes to town with perfect aplomb—heaven-sent (via Bonwit Teller, Philadelphia) for sweltering days. "To keep it spanking fresh and crisp," Bonwit says, "Lux it, please! Lux has no harmful alkali to injure colors. We advise it for anything safe in water!"

Fine stores everywhere advise—



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OPEN THE YEAR ROUND
Theatre performances and cabaret shows

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May to September

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A World Famous Playground

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626 Fifth Avenue, New York City
and all **TRAVEL AGENTS**

SHOP-HOUND'S VISITATIONS



AT Saks-Fifth Avenue, an airplane-metal travelling writing-case is the latest addition to Halliburton's line of bags of this lighter-than-leather medium. It's moisture-proof, dust-proof, lined with natural-coloured linen, fitted with files, writing implements, et cetera. Less than \$40, and you can have a cover made to order for it here. Saks' new airplane canvas luggage, trimmed and banded with crocodile, is knock-out, especially in medium brown. The giant shoe-bag in this set holds twelve shoe compartments and a stocking tray; about \$65.... Bags of crocodile alone come in very elegant new colours. Sigh for the olive-green ones. We'll understand. The portable Swiss typewriter is so small that it weighs only five and one-twelfth pounds; under \$50, including calfskin case.

If your summer home is far from the decorator, and you suddenly hanker for a high-boy or a porcelain ash-tray, frustration need not rear its head at all. You can write to The Questers, 455 East Fifty-First Street, and they'll ferret one out for you if there's one to be ferreted. Being something of a quester ourselves, we like this spirit. Not only antiques, but modern fabrics, wall-papers, and household furniture can be bought in this way, so you don't need to feel you've lost touch with civilization even if you're tucked far up in the hill country. Write to Marguerite Glover, pouring out your needs, and The Questers will start questing right away.

Perusing W. and J. Sloane's, we discovered some drinking-glasses, five sizes of them, with handsome brown bulls on them. *Not Ferdinand*; in fact, these particular bulls are very definitely snorting and plunging in the good old-fashioned before-Ferdinand fashion. Remember? We love Ferdinand, too, but we thought you'd like to know about these. (They cost about \$21 a dozen.) For the bath; a chromium rack that comes across the tub and bids you pamper yourself. Complete with mirror, soap-dish, cigarette-box, ash-tray, and Goodness knows what-all. It costs around \$42.50. Pretty guest soap packages, too, shaped like hearts or four-leaf clovers, four cakes for around sixty cents.

At Best, there are gratifyingly bright-looking sets of necklace and belt, of red and green raffia. The red raffia is bound up in balls that look like radishes, the green being rather feathery, on the green-leaf theme. The belt is of openwork raffia, with the balls worked into the centre. Exactly the right amount of the kitchen-garden look; not self-conscious—just fresh; about \$1 and \$2.

Other gaiety, and good for gifts, is at Lord and Taylor, in the form of little hand-painted boxes on the peasantry side. Two styles for cigarettes, one for make-up, and one for sewing tools, are made with the same care, and lack that too-casual paint look that often amounts to just sloppiness in "arty" works of this kind. They cost around \$3 to \$5, in blond, dark, or painted woods.

Order from the Old Mexico Shop, in Santa Fé, a water-bottle of painted clay in a pretty, flowery design. It keeps water nice and cool and holds about eight glassfuls. In tan, grey, and blue, it costs about \$2, with a cup to match, and a plate to put the bottle on. There's another narrow-necked bottle with a striped design, holding six glassfuls; about \$1.35, with cup (prepaid).

Also in the "small things" field; something called "How-lite." It's a block of polished walnut, with a compass set into one side, and a red-glowing light at the end of it. The other end holds a ring, so that you can fasten it to your belt when you're walking at night and prefer not to be hit by passing cars. Or it would be a good friend to a bicyclist, too. For such a small thing, it has a wonderful flash and beam, throwing its light far ahead of itself, at a twist of the finger. Its sides are square, so it can't roll off a table. About \$1, at Wanamaker's Boys' Department.

NASSAU'S AL FRESCO PARTIES

(Continued from page 61) chicken or lamb, and a second for the rice. The beautiful thing about curry is that nothing can happen to it, no matter how long you have to delay luncheon. The condiment tray always includes Bombay duck, minced fresh peppers, grated fresh cocoanut (a boy is sent climbing up a tree to shake down a ripe cocoanut!), chopped peanuts, and two kinds of chutney. *Poppodums* that have been crisped in the oven are passed last, to be crumbled over the top. (*Poppodums* are those biscuits from India, which you can buy in specialty food shops, as you can any other of the special ingredients for curry.)

For a sweet, there is usually a macédoine of fruits or a bowl of iced papaw balls (scooped out as we do melons) with fresh lime-juice and sprigs of mint. For small luncheons, Mrs. Vernay often serves a vegetable curry as an entrée, followed by a cold meat and salad, and grapefruit baked with port. A native dish that guests love is a turtle pie, with the shell used as a dish, containing balls of the turtle meat and pieces of the precious fat.

MOONLIGHT PICNICS

Beach picnics are one of Nassau's favourite forms of entertaining, and when Mrs. George Bullock and Mrs. Irving Cox give moonlight picnics on the beach at Hog Island, which is practically in front of their houses, guests stop at the Bullock terrace (photograph on page 61) for a cocktail en route to the beach. At these picnics, a sort of glorified steak sandwich is a *spécialité*. The steaks are over two inches thick, and they are always carved with the bone. They are rubbed thoroughly with salt and dusted with pepper, seared on both sides (to keep the juices in) over a charcoal fire that has burned down to red-hot coals; then broiled, turning frequently. When they are carved in slices, they are covered with a spiced mustard sauce, and the slices are put between split, toasted rolls. With the steak, there are scalloped potatoes, which make a perfect complement and which people always like. The mustard sauce is made by mixing half a pound of butter, which has been melted, with a jar of Bahamian mustard and a pint of jellied consommé.

With so many English people at Nassau, tea-drinking is more usual than at other resorts, and it is a joy to know that, when you are given tea, it is going to be a good cup of tea. Americans are so generally accustomed to the cocktail ritual that tea takes a secondary place, and is apt to be regarded—and prepared—with indifference. But if people know they can have a good cup of tea of an afternoon, they frequently forgo cocktails, knowing they are sure to have those later anyway. This seems to prove especially true of men, who not only consume two or three cups, but usually eat half a plate of bread and butter, as well. We always remember the answer of a well-known hostess to a young man who was consuming his sixth slice of bread and butter from her tea-table. "How do you always have such good bread and butter?" he asked her... "Cut the bread so you can

see the knife; leave the crusts on; and butter each slice before it is cut from the loaf," she answered succinctly.

In Nassau, when you are at Mrs. Franklin Remington's in the afternoon, tea is served on the terrace, which you see in the photograph on page 61. Tea out-of-doors is pleasant anywhere in summer, if it is arranged so that everything that should be hot is served really hot. This, of course, requires a sufficient number of hot-water dishes or a tea-table near enough to the house, so that everything can be transported piping hot from the kitchen. At Mrs. Remington's tea-table, you usually find tiny tea-biscuits with marmalade, mixed with bits of crisp bacon, cheese rolls, and the all-important thin bread and butter, both white and wholewheat.

While genuine tea-lovers are apt to speak slightly of iced tea, it is a fine thing to encounter on a hot day, especially if you provide real tea, instead of a mélange of fruit. If you want the true tea flavour, don't mix it and let it chill in advance, but pour hot, very strong tea into tall glasses filled with cubes of ice, letting each person add his own seasoning. Even purists will forgive you for adding a sprig of sugar-frosted mint.

Dinner served out-of-doors in a patio with a moon helping the hurricane-lamps to light the table is one of the loveliest Nassau occasions. When you dine with Mr. and Mrs. Samuel Herbert McVitty, you go down a flight of steps to the lower level of the patio, where a table is set in the moonlight, and charcoal-braziers are burning until the moment when the fire is reduced to coals. Native coloured cooks broil the steaks over the fires, as you see in the photograph on page 60. This is such a picturesque ceremony that the guests sit under the palm-trees watching the Negro chef while he prepares the dinner, and sometimes the host dons asbestos gloves and turns the steaks himself until they are done.

In this house, the steaks are prepared in a special fashion by rubbing them first with olive-oil, then with brown sugar, which gives them that lovely burnt crisp taste. Fresh ground salt, ground with the little salt-grinders you see on the table, and smoked hickory salt are provided, with fresh ground pepper, and guests season their own steaks—and love them.

HOT DOG: SOCIAL SUCCESS

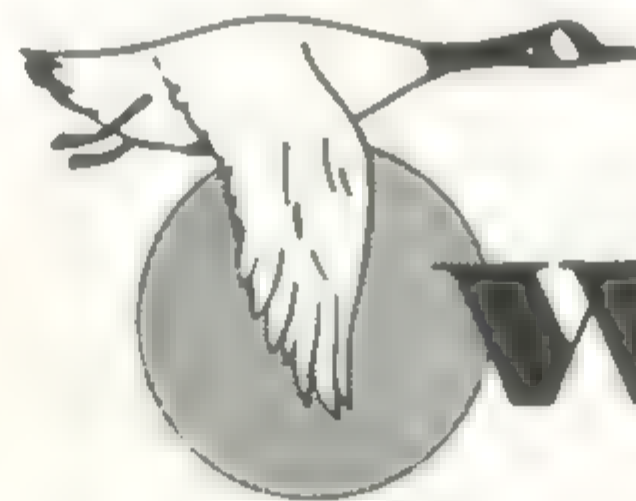
While steaks are the *pièce de résistance* at many of the best American picnics, the hot dog has recently stolen front page headlines. If you want to serve hot dogs at an out-door party, you have the excellent example of the Chief Executive and the First Lady, who served them to King George and Queen Elizabeth, and to Danish and Swedish Royalty.

Should any one hesitate to show hearty respect for this great American picnic pabulum, you can remind him that the King drank beer with his first hot dog sandwich, and asked for another. To vary the garden variety of hot dog, try slicing it down the middle, inserting tiny slices of mustard-pickled onions, and then grilling. Or serve it with a chili con carne sauce, Texas style. And toast and butter the rolls.

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The camps listed in this issue of *Vogue* cordially invite you to pay them a visit this Summer, to see them in action, and discover whether your child fits into their setting and their program.

For additional information about well-conducted camps in every section of the country—or a copy of *Vogue's Camp Directory*, write to

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420 LEXINGTON AVENUE
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BEHIND THESE CANVASES

(Continued from page 21) His own teacher, Piero di Cosimo, had unfortunately "got religion" and had given up the gay life of Florence for the repugnant austerities of Savonarola. And so Andrea became the logical successor to the tradition of Da Vinci, and for twenty years he worked at his trade (for like Vermeer, he, too, died in his early forties), but when the time came for him to call it a day, it was no anonymous grave that awaited him. He might not always have obeyed the stricter laws of a truly Christian behaviour, but the author of these endless and charming Madonnas and apostles and incidents in the lives of the saints must not be measured by the standards set for ordinary mortals.

Posterity—that most uncomfortable of judges for "established reputations"—has perhaps been less kind to Andrea than his own contemporaries. It is apt to use his pictures for the more popular brands of Christmas cards. No one would ever dream of doing that to Vermeer.

I once heard a harsh critic call Sarto "the Kate Smith of the late Renaissance." I reminded him that our Kate had been called upon to represent American art at a concert for their British Majesties. He answered, "Yes, and so what?" I thereupon changed the subject. I had visions of bologna in Florence and similar puns.

THIRTY-SEVEN VERMEERS

To-day, the sale of a Vermeer is an event of international importance, only to be compared to the sale of one of the works of that other pathetic failure—that dangerous social revolutionist of my own childhood days—whom we knew as "crazy Vincent," the hopeless son of such a nice and respectable dominie's family.

Faithful enumeration by the indefatigable sleuths of our modern museums has so far discovered only thirty-seven pictures (most of them unsigned, for what was the use?) which can be definitely classified as works of Vermeer's hand. He must have been about twelve years old when he was apprenticed to Karel Fabritius, that unfortunate victim of a gun-powder explosion. Since Vermeer lived to be forty, there were at least twenty years during which he was able to work as an independent master-painter. That would give an average of about two pictures a year, but the vigorous work of this first-class technician surely does not hint at any slowness of method. On the contrary, in all of his paintings, there is an indication of deliberate efficiency and a desire to get the thing done. Maybe he was conscious of the disease that was to take him to his untimely grave. It made him a sympathetic interpreter of the "doomed ones," as one can see who studies the wistful eyes of the young girl who wanly smiles at posterity from the walls of the gallery in *The Hague*.

Upon one fact, however, we are fully informed. These brilliant symphonies of snatches of sunlight, caught between downpours of rain (only at such moments does one get the true Vermeerian light), were of such small concern to his own contemporaries that,

after his death, the poor fellow even lost his identity. His name was not only completely forgotten, but (what was infinitely worse) his work was mistaken for that of Rembrandt, Metsu, Ter Borch, and de Hooch.

During the middle of the last century, a Frenchman, spending the dreary days of his political exile making a study of the Dutch museums, hinted at the possibilities of there having been such a person as a certain Jan van der Meer. Undoubtedly this unsuspected master was responsible for the works of the great unknown whom all modern critics hail as the most original painter of his own time. The good burghers of Holland's Golden Age knew what they wanted. The work of Vermeer did not come under that category. And so they let him live in neglect and allowed him to die in oblivion.

It is quite a different story when we come to Jean-Baptiste Siméon Chardin. In his well-known self-portrait, the famous French master shows himself the way he was, a hard-working, businesslike painter who knew his job, who loved his work, and who did not aspire to be mistaken for anything but what he was, a sound, businesslike craftsman who was lucky because there was a steady market for just the sort of product he turned out.

His workshop was in one of those Parisian top-floor garret-apartments where so much very bad and such a surprisingly large amount of first-rate work has been done in the old city of Marcus Aurelius. Those who visited him knew that they must be prepared for a strange mixture of very earthy odours. For old Chardin (he belonged to the class of men called old as soon as they begin to shave themselves) loved to add a dash of dead fish and fairly dead vegetables to his still lifes, and he kept his models until he needed fresh ones, when the old ones were used for the family pot-au-feu.

When Chardin died in 1779 at eighty, Monsieur Necker, the Swiss monetary wizard, was still hopefully trying to put the financial system of France on a "sound basis," and Jean-Baptiste therefore escaped seeing the beginnings of the great French Revolution. But his own delightful little world was already hastening to its inevitable doom. Watteau had depicted the era of the French rococo from the angle of the grown-ups. These grown-ups were growing very tired of their own company. And they were delighted—for a moment, at least—to forget about themselves and give the children a chance.

Kindly Grandpapa Chardin, with the heavy glasses and the woollen night-cap and the green eye-shade, was ideally fitted for that sort of work. There was no nonsense about his infants. Others had painted children before him, but they had either been Spanish or Italian princelings in stiff and uncomfortable garments, uncomfortably playing their awkward rôle in some high ceremony of state, or they had been the ragamuffins and youthful gangsters of the seventeenth-century Dutchmen, engaged in some lowly sport or grinning sheepishly from behind their parents, who were paying the painter-fellow a whole pot of guilders for his labours

and who expected their money's worth.

Chardin was the first to give us children as they really are and not as miniature editions of their elders. His amiable infants are either saying their prayers (as all good little girls should do), or they are listening to mama's exhortations to walk to school like a little gentleman, or they are amusing themselves with a quiet game of solitaire. But all of them are nice, well-behaved little boys and girls of the sort one would like to know, if modern pedagogical methods had not killed them off, as brutally as the guillotine was shortly afterwards to butcher the parents of Chardin's young models.

CITIZEN OF EDINBURGH

We should now be able to dismiss Henry Raeburn as a sort of trans-channel Chardin, but that would not be quite fair to this most honoured citizen of the good town of Edinburgh. In the first place, as a painter in oil, he was entirely self-taught, and such cases are rare enough (both in painting and in music) to deserve our fullest admiration. And in the second place, he, too, was a conscientious and honest craftsman, and the present writer, who sees in the artist only the craftsman, raised to the nth degree, has an old-fashioned and very profound respect for the members of that rapidly dying-out tribe among the masters.

But there the comparison between the two men ceases. For Sir Henry painted actual portraits of actual people, both old and young, whereas Chardin turned out the work he did because there was a demand for just that sort of thing. His solvent contemporaries were interested in it, just as our Long Island squirearchy is interested in sporting prints, and just as the fashionable folk of New York will pay heavy money to be fooled by some childish concoction of squares and circles which bears about the same relationship to true art as the works of the Hon. James Joyce bear to literature.

The Parisian aristocracy of the latter half of the eighteenth century wanted to come face to face with the works of Monsieur Chardin, but had little interest in meeting the master.

Sir Henry, on the other hand, a man of worth and dignity, was able to paint society from the inside out and not from the outside in, as most of our contemporary portrait artists are obliged to do. This adds a touch of unmistakable genuineness to the works of Henry Raeburn. We realize that the ladies and gentlemen—and their well-bred offspring—who sent for him and paid him handsomely for his labours must have been exactly the way he revealed them to us. And that may be the reason why we in America seem to prefer old Jean-Baptiste Siméon to Sir Henry. Raeburn painted the sort of people it might have been profitable to know. But Chardin painted little boys and girls it would have been fun to know. And as one amateur within the field of the arts recently and most aptly remarked, "Art should be fun." It should be fun for the master and his model. It should be fun for the musician and his audience. It should be fun even for the critic and his reader.



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MUSIC IN THE BERKSHIRES

(Continued from page 31) Box-holders told of the mice that entertained them during the height of the storm. Strangers offered to drive home people whose cars were stuck for the night. And through it all, the crowd talked and laughed.

But in the conductor's quarters, Koussevitzky was still tense; now he was livid instead of red-faced. He told several Board members that he never liked the tent, that he had agreed to it this year against his judgment and would only finish out this Festival because so many people were in the Berkshires for it. The next day, however, a decision was taken to build a shed, and a campaign was launched. In a short time, eighty thousand dollars were raised, and the shed was ready for 1938. During the Festival of 1938, incidentally, it did not rain.

Because so many workers give their services, the Festival (this year, the concerts are given on August third, fifth, sixth, tenth, twelfth, and thirteenth) pays for itself. There was a deficit in the first two years, made up by private guarantors. But when the Boston Symphony Orchestra came in, the Festival paid its costs. The budget for this year, for example, is about fifty thousand dollars, which pays for the orchestra and for a small administrative and ground staff.

There is the rivalry between townships to absorb a greater share of the Festival's glory. Although the Festival office is in Stockbridge, the neighbouring town of Lenox offered to turn over its Town Hall to the Festival for its year-round offices, rent free. But Stockbridge people bettered that offer, and gave the Festival its present offices

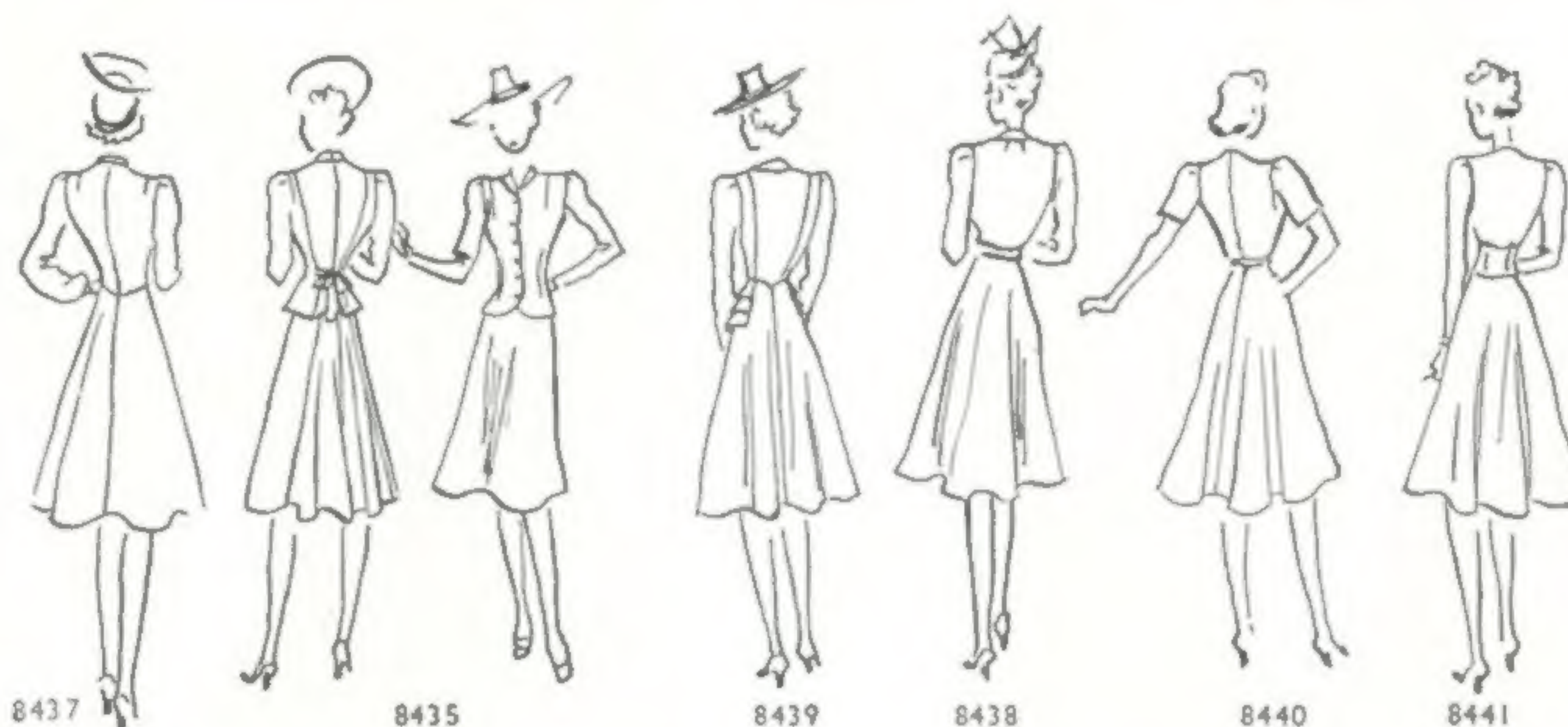
not only rent free, but threw in a little lagnappe.

People who attend the Berkshire Festival, especially the Sunday-afternoon concerts, come *en famille*, taking a picnic lunch and making a day of it. Some drive two hundred miles for one concert, and they come from towns and farms where music of this calibre is to be heard only on the radio. Many people follow scores. And when the sun is warm, young couples sprawl on the grass outside the shell. The acoustics are wonderful, and the music can be heard clearly a hundred yards away.

The subscribers love it. They are invited to a rehearsal on Friday mornings, and two thousand of them watch orchestra and conductor practise. Koussevitzky stops the men from time to time, and once or twice he bawls them out. An instrumentalist once told me that nothing had gone wrong during the rehearsal and that you could see, if you looked closely, a twinkle in the conductor's eye as he bawled out the men. There is no twinkle when Koussevitzky is really mad.

The orchestra players look forward to the annual pilgrimage to Tanglewood. A number of them set up tents on the edge of Lake Mahkeenac, cook their own meals, and rough it for the fortnight. Apparently they think of Tanglewood in the off-season. Visitors one Sunday morning recently heard the notes of a flute coming from the garden. They discovered that a member of the Orchestra had driven from Boston to visit Tanglewood. There he sat on a bench amid the spring blooms, tooting away, wanting only the costume of Pan and perhaps dryads to make the scene look like a painting by Fragonard.

DESIGNS FOR DRESSMAKING



Here are the back views of the Vogue Designs for Dressmaking shown in greater detail on page 62. They are designed for sizes: 8441, in 12 to 18, 30 to 36; 8435, 8436, 8437, 8439, in sizes 12 to 20, 30 to 38; 8438, in sizes 12 to 20, 30 to 40; 8443, 8440, and 8434, in sizes 12 to 20, 30 to 42; 8151, in sizes 25 to 36 waist; and 8422, in sizes 25 to 32 waist



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ADVICE TO THE OLDER WOMAN



These two bathing-suits show right and wrong for the older woman. The upper one is wrong. White bra and shorts, it exposes the middle and the thighs, and emphasizes the derriere. The lower one is right. White-dotted black silk jersey, it covers all. Macy's



ANDRÉ KERTÉSZ

(Continued from page 36) Its underbrim, of black velvet, is the very soul of discretion...and the height of flattery. And the same goes for the hat on page 29, with ostrich feathers.

Turn to the Vogue designs for dressmaking, on page 62. You'll pick Dress 8440 for its flattering shirred bodice. And Jacket 8434 for its classic lines, and for the fact that you can make it longer, if you like. Both are for sizes 12 to 20 and 30 to 42.

And now, with further concern for the older woman, Vogue considers her hot-weather problems. For we know that the older woman must be corseted even if the thermometer boils over. And we know how brassiere straps cut and bind in hot weather, how terribly difficult it is to find wearable bathing-suits, how hard it is to know how much make-up to use, and what kind. Therefore, we proffer these hints, to help you toward summer-time serenity:

DON'TS FOR THE OLDER WOMAN

Don't wear bathing-suits that are too short (look at the photographs above). Or tennis dresses that are short.

Don't wear...a round, collarless neck-line if your throat is giving. Dresses cut low under the arm. Tense pumps that puff up your instep. A corset that is too rigid. (Your flesh has become softer and will billow out over and under a too stern corset.) Dresses tight-ish across the upper chest. Dresses that are high-waisted. Dresses cut low at the back, exposing the under-shoulder-blade fat.

Don't take any stock in...the idea that a corset will take two inches off your waist or hips without pushing it elsewhere. A good corset shouldn't. Corsets should mould, firm the flesh, and redistribute it in trimmer, smoother lines.

Don't put your faith in...a shiny make-up on the ground that "it is so natural-looking." Or a light, pinky powder. (You may have been a corn-

starch blonde some years ago, but your skin has changed its colour along with your hair.) Or orange-tone lipsticks. Or purple ones, unless you have unusually fine skin. And don't adopt a heavy, rich perfume on the ground that it's "important."

Don't rely too much on...the usual printed crêpe in dull white with the little black figure. Dirndl-y dresses which do not disguise your hips. Above-the-elbow dresses for daytime. Nothing but black and white straw hats.

DO'S FOR THE OLDER WOMAN

Be sure to have small, closely-patterned prints, preferably two colours only. Dresses that fit loosely through your torso. Pleated skirts with the pleats stitched to just the right point for your own figure. (Experiment with your mirror.) Cardigan sweaters worn open. Cool, trailing negligés of chiffon...not necessarily black.

Be sure to have...light, spicy, or floral perfumes. A good series of scalp treatments before each permanent wave. A liquid sun-tan lotion that has a mat finish. A good anti-chafe powder...fine and non-sticky. A warm, mellow face powder a half-shade darker than your skin. Blood-tone lipsticks. A liquid foundation (and be sure to use it on your neck and throat, too). A fragrant body sachet.

Do not allow the slim, lithe young women, who are so aggressively problem-less, to give you an inferiority complex. Also—overcome any fear of "looking ridiculous"; that will drive you straight into the arms of dowdiness and uninterestingness.

Admittedly the older woman who clings frantically to the semblances of youth—bright gold hair, girlish giggle, organdie bouffants—is pitiful and irritating, but that does not mean that an older woman must fling to the other extreme of dull clothes. There's a happy—very happy—medium.

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